

# R.I.L.E

PARENTAL  
ADVISORY  
EXPLICIT LYRICS





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or by mail:  
P. O. Box 1453  
Lexington, KY 40591



the

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Canopener/Mute Squirrel Productions

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### RADIO FREE LEXINGTON



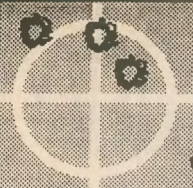
### BUILDING A BETTER TOMORROW



Cover by Ian "Twice" Christy

my mondo and many thanks to all the following for their time, support, and  
shitwork: the B(y/i)l(l)s, JSH-oid, Little Marky, Ian or Crusty the Clown,  
Shambhu (spelled right), Shawn, Bill W. (Technically not one of the B(y/i)l(l)s),  
Pat, the Jedster, the Evil Oppressor Agin, Hap, Bro. George & Prof Tread, Sappy,  
Todd, Lola for amoral support, Rhyme Master Whitley D, Ed, Hazel, Mary Jane,  
Robin, the Evil Anti Bubba (not), Elvis, the letter Q, and the chemical Caffeine.





# the shooting gallery

where we'll put yer letters when we git 'em...

Howdy, and welcome to the Pro-tem Emergency Committee version of RiFLe's Letters Page, a temporary measure, we assure you. Do not be alarmed. The editor is merely "sick". (And demented, etc.)

Actually, since it's so new, we haven't quite had a chance to receive any letters. So thus it's difficult to print any. So this time yer sleep-deprived editor will just write it.

But seriously- or maybe, meanwhile, back on the ranch- It looks like we're ready to begin a another monster fun semester of WRFL community-wide subversion. We've recarpeted the studio, rounded up some new jocks, and given our new General Manager Byl Hensley a Les Nessman style office. We get to play the fun (indecent) stuff again with the defeat of the FCC in court. We're tanned, rested, and ready. We've got a CD with all the theme songs from sitcoms in the 60's and 70's. What more could we possibly need?

Okay, I'll be serious. You're probably thinking, "what an asshole! What's all this WRFL ka-ka anyway?"

WRFL is Radio Free Lexington. A radio station literally the result of a single letter to a campus Newspaper. Three years later rated in the top 2% of all radio stations of similar format. A station where you will have to take over the on-air studio with a grenade in one hand to hear Debbie Gibson. But you'll hear everything else. Just flip to our handy dandy program schedule in the middle of this thang and rip it out. See who is when and what they do. Then glue it to yer respective wall and set up a little shrine with christmas lights and Charles Manson photographs.

But here's a warning. A piece of serious, coherent advice: **DON'T JUST LISTEN TO WRFL ONCE!** Listen a whole bunch of little times until you find what you like. I *know* it's here somplace. Oops, digressing again. Better take a deep breath, & put on some soothing music like Cannibal Corpse. Or KMFDM. Or Shonen Knife. Or the Boredoms. Or Hasil Adkins. Or Slint....

Wait. Slint is relaxing and serene. I'd fall asleep, and then the refrain would kill me. So maybe I'd better just call it a morning and try and explain something useful. Like how you, as a human being with basic literacy, can prevent me from babbling on like this in the next issue of RiFLe. Like, by writing a letter to, of all things, this- the letters column. Tell us what you think. Tell us if you think. Tell us what you think of our Alternative Music Month Mudwrestling.

*(Male Tag Team Mudwrestling. Female Tag Team Mudwrestling. Co-ed Tag Team Mudwrestling. And Drag Queen Tag Team Mudwrestling. What more can you want without breaking laws?)*

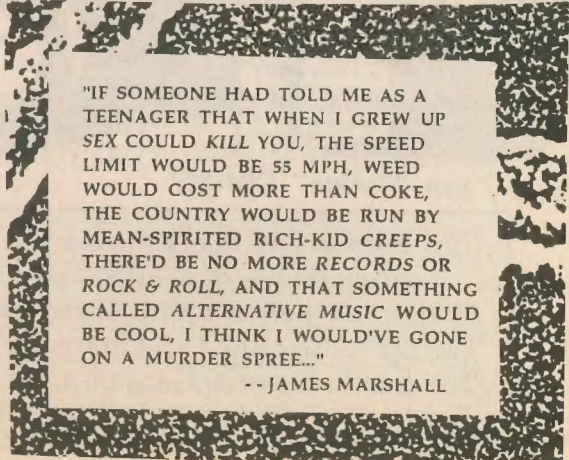
It's safe to say I digressed again. Back to this mythical letters page here. I mean it! We welcome your views, as long as you bother to fabricate interesting reasons when you tell us that we're an offense to God or Jerry Lewis or something. We'll print your views whatever they be. Ask us about everything.

The editor is, we assure you, comfortably tied up in the SAVE office, suffering from chronic unwellness. This is merely a temporary steering committee to assure the sanctity of the station during this....

What? He's back?

Meet you at the airport.

**HAWS MOUTH**  
full-on in effect!



"IF SOMEONE HAD TOLD ME AS A TEENAGER THAT WHEN I GREW UP SEX COULD KILL YOU, THE SPEED LIMIT WOULD BE 55 MPH, WEED WOULD COST MORE THAN COKE, THE COUNTRY WOULD BE RUN BY MEAN-SPIRITED RICH-KID CREEPS, THERE'D BE NO MORE RECORDS OR ROCK & ROLL, AND THAT SOMETHING CALLED ALTERNATIVE MUSIC WOULD BE COOL, I THINK I WOULD'VE GONE ON A MURDER SPREE..."

-- JAMES MARSHALL

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# WHAT LEXINGTON NEEDS



Lexington needs an enema. Then it needs another enema, just to be thorough. But I doubt enemas are available on the scale that this town requires. I asked some random street people what they thought Lexington needed. Responses ranged from "More cops" to "A Soviet invasion". Which just goes to show that street people aren't so bad. What Lexington needs, yeah, I know what Lexington needs. Lexington needs five flavors of vanilla ice cream. Lexington needs squirrels with wiretaps to spy on idiot Lyndon Larouche-like left-wangers. Lexington needs massage parlours on Winchester Road with drive-in windows and curb service. Lexington needs a big red King Kong-scale monster that devours Malls. Lexington needs another UK sniper, preferably a student, with a fully automatic rifle this

time. Lexington needs hallucinogenics mixed into the water supply. Lexington needs aliens to land and start a big war to unify the populace like wars always do. You know, like in "V". Lexington needs women. Lexington needs Drag Queen Tag Team Mudwrestling. Lexington needs a double-header public execution with Paula Abdul opening up for Vanilla Ice, with free popcorn, a wet bar, and a drunk Hasil Adkins doing the honors. Lexington needs a bureaucrat controlled bastion of conditioning. (Oops, got one!) Lexington needs Cthulhu to move in and start developing downtown. Lexington needs hot and cold running beer. Lexington needs the damn Kentucky Theatre back! Lexington needs the look and feel of real patent leather. Lexington needs firebomb dispensing vending machines. *And don't forget that ENEMA!*



# PROGRAM NOTES

The beat goes on. . .

WRFL reaches another milestone with the current changing of the guard. Many of those who worked to get this station off the ground and on the air have gone on, turning things over to devoted disciples.

A few things are a-changin' along with the management. Probably the most important is the return of **Safe Harbor** for indecent material. From midnight to 6 a.m., our jocks have more freedom to play provocative music frowned upon by the likes of Tipper Gore and Jesse Helms. The quagmire we proudly call the American legal system kept safe harbor wrapped in red tape for several years. It's a freedom, and responsibility, many of our jocks have wanted a long time. Tune in the early morning hours if you wish to hear lyrics that may burn your delicate ears.

Many other changes abound on our frequency. This fall marks the return of Jock's Choice, Wednesday nights, 10 to 11. Each week a different jock features a favorite artist, group or genre. Look for shows featuring Fetchin' Bones, Tom Waits, Metallica, My Bloody Valentine and the Cocteau Twins among others.

A new rap show debuted this summer. On **Verbs of Power**, Saturdays 11 p.m. to 2a.m., the Pharoah brings you the newest of New School of Hip-Hop.

On Thursday mornings, 10 to 11, **The Sacred and The Secular** replaces 20th century classical music with medieval and Renaissance era music.

We also have new faces doing old shows. **The Fresh Test** will be brought to you by DJ Jughead Suede and Ragabones this fall. **Matt's Metal Mortuary** moved to Friday afternoons 2 to 5, leaving the Monday night 11 to 2 slot to Will and Wayne for their crunching **Entropic Symphonies**. Our **Local Music Show** has expanded half an hour, now running 6 to 7:30 p.m. every Friday. The Zion Train is now **Cool Runnins'**, hosted by newcomer B.J.

Our other block shows, like the **Lowdown Blues**, **Blue Yodel Radio-Time Cafe**, and the jazz shows are still running strong. If you've never checked them out, give 'em a listen. Ya never know, ya just might learn something.

\* \* \* \* \*

While WRFL is anchored in "alternative" music, whatever that may be, we offer many different styles of

music. Our jocks strive to provide as much diversity in their programming as possible. Everyone has their favorites, but they also have an appreciation for all kinds of music, even the stuff they don't like.

Many of the styles of music you hear on WRFL are crucial parts of cultures and sub-cultures they originate from, if not the focal points. The music offers a common ground for members of those groups and is often a telling part their culture. This is the beauty not only of music, but life itself. Everyone wishes to share an identity with someone, and often that identity is expressed through music.

Many times, we blindly place our identity above all others; scoffing those outside of it, or those who don't participate fully or not sharing the same "experience." We also chastise those within for appreciating other identities. This happens between races, ethnic groups, and nations, and on a less important level, fans of particular kinds of musics.

This are the people I wish to address. I encourage passion for a particular kind of music, but



not at the expense of appreciating music as a whole.

For example, many people tell me they don't like jazz because it's boring- it doesn't "rock." But there is more to it than that. The transformation of jazz from the music of whorehouses and taverns into an art form makes it a compelling phenomenon, not just in music, but in social history. It's foundation in the art of improvisation gives it something a lot of music doesn't have.

It's great to hear the loudest, hardest, grungiest underground groups. These groups do what they do very well, but a finely crafted pop song deserves the same merit, just for different reasons. Saying one is better than the other is like saying one sport is better than another- each serves a different purpose.

Learning to understand music as a whole helps in as appreciating what you already listen to. And you never know what you might end up liking.

\*\*\*\*\*

After four years of Alternative Music Week, you can now look for to **Alternative Music Month**. Over several weeks in September and October, we hope to give you more shows, more diversity, and the chance to see all the shows you want to see.

Stay tuned for further details.

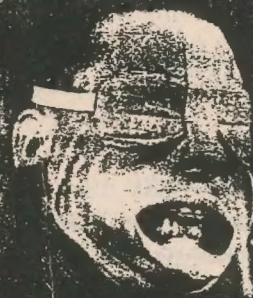
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To all those who were gone this summer, welcome back, I hope you weren't musically deprived. If you were, WRFL hopes to help you recover. To all those new folks, to WRFL and RiFLe, welcome to our frequency. I hope we offer something you can't find anywhere else. And to everyone who stuck around this summer, get ready, 'cause we're gonna take off. . .

**Bill Verble, Program Director**



**ART YOU CAN**



**SINK YOUR TEETH INTO.**

Performance Art  
Modern Dance  
Text Readings  
Experimental Theatre  
New Music

**STEERING MEETINGS**  
Every THURSDAY, 4:30  
Room 202, Student Center

**This Fall**



**Baffled? Call 257-8867**  
Ask for Byl Hensley



# SPECIFIC NOISE

## BLOCK JOCKS AND THEIR THANGS

### **PACIFICA RADIO NEWS**

***weeknights 7:30 -8 pm***

To say that one does not always get the full story from the American corporate media is a laughable understatement. Pacifica Radio News brings you around-the-world alternative news coverage that slips through the cracks of the military-industrial owned mouthpieces. Hear about the events in the world through a different lens every weeknight. Why get your news from a corporation that makes nuclear weapons?

### **ENTROPIC SYMPHONIES**

***monday 11pm-2am***

***Will Geeslin & Wayne Karczewski***

Metal; a word, a lifestyle. To pursue this lifestyle; long hair, black concert t-shirts, and ridiculously long trips to watch the music live (since no one in Lexington has the balls or business sense to book these acts). Knowledge of moshing etiquette is a must. Where does the thing called Entropic Symphonies fit in? Entropy is the natural tendency for matter to move toward chaos and we feel that metal, loud rock, death metal, or whatever you call it is based around this concept. Every Monday night 11 pm to 2 am we, Wayne and Will, do our best to bring you into our personal state of chaos... To let you live the life to the fullest. The ride is mandatory and if you're not there who knows what might happen?

### **FILM CYNICS**

***tuesday 1:45 pm, sunday 10:45 pm***

***Brother George & Professor Tread***

Movie fans tired of the same old condescending reviews need look (or listen) no further than WRFL's own current movie review show, Film Cynics, hosted by Professor Tread and Brother George (from TV's *Brains on Film*.) Short on patience for today's mainstream film fare, Film Cynics offers a ribald, often insightful look at what's playing in the theaters. Film Cynics alternates weekly with Aaron's Crypt TV, and we won't even start to talk about what he does to movies.

### **AARON'S CRYPT TV**

***tuesday 1:45 pm, sunday 10:45 pm***

***Aaron Lee***

Aaron's Crypt TV tackles anything you can see on the TV screen. From the celebrated to the sleazy, the video wasteland is dissected, decimated, and disseminated, scanning the shelves of your local video stores and coming to some... *interesting*... conclusions. MAY YOU NEVER WATCH SISKEL AND EBERT AGAIN.

### **ROCKABILLY RULES**

***tuesday 3-5 pm***

***Jeffrey Scott Holland***

Zorch! Two grimy hours of unabashed abandon with the likes of Eddie Cochran, Hasil Adkins, Link Wray, Sleepy LaBeef, Stray Cats, Blasters, Jerry Lee Lewis, Cramps, etc., etc., etc. Shake, rattle and drool to the rumblin' rockabilly beat that'll leave you twitching. Wild & wailin', loud & lowbudget; crude & crispy the way you like it. Yeah, I just *dare* ya to drive slow while listening to it, Miss Thing.

### **COOL RUNNINGS**

***tuesday 8-11 pm***

***B.J. Jimenez***

Roots. Rock. Reggae. From the spiritualities of Ras Michael and Burning Spear to the dancehall stylistics of Shabba Ranks and Ninjaman. You'll hear old favorites as well as the cutting edge. Your host will vary from week to week, bringing a change in emphasis and style. Less talk, more music.

### **THE FRESH TEST**

***tuesday 11 pm-2 am***

***DJ Jughead Suede & Ragabones***

"Remember when rap was just a cool dance hit, even when it wasn't sayin' shit?" - Paris. That was then. Now hip-hop is here to stay. Rap music is the last bastion of innovation and relevance in a sea of mediocrity. We promise three hours of edutainment every week. If you want to know what's really goin' down, tune in. We'll elevate your mind and move ya butt. Peace-

Black or white- poses no relevance to our intelligence.

### **NEW ALBUM FEATURE**

***wednesday 4-5 pm, sunday 12 pm - 1 am***

Think about it a little. You know every album has more than one song. Deep in your heart, you know it's true. Why don't you ever get to hear a whole new album? Well, now you can. Twice a week WRFL brings you a totally new, completely entirely whole album, not just a hit. Styles may vary, but you'll never be bored. Hang on, and check it out.

### **JOCK'S CHOICE**

***wednesday 10-11 pm***

It's back- and beware! Every week a random DJ will commandeer the airwaves and play a solid hour of music by a band he's completely deranged about. They'll seek out obscure trivia and twisted band histories. Because they have an obsession. A need. A band that they think ought to rule the world. Tune in, and find out why.



**CATACOMBS****wednesday 11 pm-2 am****Shawn McCarney/Bill Widener**

People ask em all the time, "What kind of music do you like? Zeppelin, the Cure, metal, rap, the... (gulp) ...Dead, just what do you like?" My response is very brief and precise. *I like underground!* Which usually elicits a response of "what?" or "who?". I could name bands but I've got so many faves and most likely 9 out of 10 you would've never heard of. So this is my mission; to, instead of explain what I like in words, explain it by letting you hear it, 'cause my friends, some of this music defies words. Now that that's out of the way, just what makes a band underground? Technically it's any band that is not on a major record label. Aesthetically it's those bands that steer as far away from the (so-called easier to listen to) mainstream alternative sound as they can. Now, I'm not saying it's all inaccessible- I would guess that you'll hear something that will turn your ear and you'll say "hey, that's pretty cool!" My goal is to play things that most folks would call slop or "just a bunch of noise" and turn you on to some of those struggling young bands who make noise/music because they love it, not just for the money. (You know, art for art's sake!) You see, it's all about this: Pain, pleasure, lust, greed, love, hate, want, need, life, death, pretty, ugly, monsters, mutants, and the good/bad things your parents warned you about. I'm not preaching to the converted (you know who you are) I just trying to open your eyes and ears to something new. So there it is, just listen to it. Ya might just learn something.

**THE SACRED AND THE SECULAR****thursday 10-11 am****Rhonda Seabolt**

This show will feature the range of western music from the Gregorian Chant, the source of all subsequent music, to contemporary classical compositions. The emphasis, however, will be on medieval and renaissance music not usually heard over the airwaves. Sample some sublime sounds.

**JAZZ LUNCH****thursday 11-2 am****J.T. & Dave Ferris**

We're not sure what Jazz is but we know we like it. Try to define jazz music- bet you can't do it. The more you know about it, the harder it is to nail down the essence of jazz. It is perhaps the most uniquely American art form- maybe that's why it's so hard to define. You're not going to learn much about jazz reading this paragraph. You need to listen to the music for that, so check out Dave or John doing their best to let the music speak for itself.

**WHAT'S LEFT IN AMERICA****thursday 4:15 - 4:30 pm****UK Media Club**

Unlike most programming, WLIA lets listeners hear talk radio. The format consists of interviews with guests on concerns from campus to international, viewed from a left/liberal perspective. We have interviewed Arun Gandhi; Anne Druyan, wife of Carl Sagan; Charles Freeman, arrested for selling the infamous 2 Live Crew album, and more. Check it out: We're all the way to the left, for real.

**THOUGHT CRUSADE****thursday 11 pm - 2 am****Pat Thielges**

"Punk is dead!", they said that in the late 70's when the Pistols broke up, they said it in the late 80's, and they're still saying it in the 90's! Don't people learn from the past? Of course the sound is different but it's still punk rock. Punk is not dead, and for the proof check every thursday night on WRFL. I will take you on a trip into the past and present of Punk, everything from the Damned to Destroy. From coast to coast and around the world. Tune in, and to everyone who says punk is dead, **what the hell are you so scared of?** Fall down, not OUT!

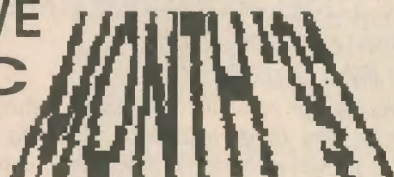
**MATT'S METAL MORTUARY****friday 2-5 pm****Matt Dacey**

Self Fucking Explanatory. Listen or die.

**BECAUSE  
YOU  
DEMANDED IT!  
WRFL  
WILL NO LONGER  
BE HAVING AN  
ALTERNATIVE  
MUSIC WEEK**

**INSTEAD**

**WRFL PRESENTS:  
ALTERNATIVE  
MUSIC**



**IT 'S JUST TOO BIG TO BE  
SQUASHED INTO ONE WEEK  
SO WE'VE EXPANDED IT TO A MONTH**

**LOOK FOR WRFL'S ALTERNATIVE MUSIC MONTH  
THIS SEPT. AND OCT.!!**



## IN THE NEIGHBORHOOD

friday 6 - 7:30 pm

Steve "SAPPY" Daniels

Contrary to popular belief, my name is neither Amy or Diane, it's Steve. And like most of you, I think Lexington is one of the hottest music towns there is these days. Who needs Seattle, Austin, or Athens when you've got what we've got right here IN THE NEIGHBORHOOD? Each week we try to address the tough questions about local music. Like, who the Hell is Richard? What do you do with a 10 Foot Pole or a Nine Pound Hammer? Or just what is a Lilypon? If you know what I'm talking about, tune in to enjoy, if not, tune in to find out. Great music will never seem far from your doorstep ever again.

## THE PSYCHEDELICATESSEN

friday 11 pm - 2 am

The Captain & Mary Jane

Every friday night the doors to the psychedelicatesen swing open, inviting you across the portal and into another dimension, where past and present fuse into a chaotic swirl of ultraviolet light, where the music is so vivid you can taste it, where the scent of exotic spice fills your head and you can see every flavor of the spectrum. Sail the subterranean seas of your psyche with the Captain, as he guides you by lava-lamplight to strange lands... Fall in with Mary Jane and trip the light fantasmagoric with her ectoplasmic entourage of garage ghouls and groovies, while you bask on the acid washed shores of intergalactic mind transferral... Do you know where your soul and the universe meet? Eat at the Psychedelicatesen for head music to go... wherever you let it take you...

## UNIVERSAL RHYTHM ZONE

saturday 2 am - 6 am

Rags

in tune to the waves of history, transcending all obstacles, breaking all boundaries... all paths merge in the rhythm zone, no matter the person on whatever path. Teaching history as the sounds provide; the truest account that can be had. Think ya know the jams from years past? (60's, 70's...) that provide the basssss-ics of today's rap? From the Sweet sounds of past jazz, subspace bass of the 90's to the swing of the island down under and the evolution of those devil blues. It's a late night groove, through the years and yo' ears.

## BLUE YODEL RADIO TIME CAFE

saturday 11 am - 2 pm

Alan Pearson

Celebrate our acoustic roots every saturday when WRFL serves up the finest traditional music to be found in the region. Bluegrass and Old-time music is our specialty, but you can also find Celtic, Country, and Jazz Grass a la Bela Fleck. So if you love the sounds of acoustic music, whether it's a fiddle tune carried on the summer wind, or the break-neck speed of a Bluegrass guitar solo, you're sure to find something to sink your teeth into. The BLUE YODEL RADIO TIME CAFE-- we serve the music, you just bring the food.

## LOWDOWN BLUES

saturday 2-4 pm

Jack Kirk

The Blues. Mississippi Delta Blues. New Orleans Rhythm 'n' Blues. Beale Street Blues. Chicago Blues. Texas Blues. East Coast Blues. West Coast Blues. Kansas City Blues. St. Louis Blues.

Country Blues. Big Band Blues. Women's Blues. Electric Blues. Combo Blues. Swingin' Rhythm 'n' Blues. Pre-war Blues. Post-war Blues. Jug Band Blues. Gospel Blues. Prison Blues. Hokum. Doo-Wop. Rockin' Rhythm 'n' Blues. Harmonica Blues. Washboard Blues. Slide Guitar Blues. Piano Blues. Big City Blues. Jumpin' Blues.

In the jook joints. From the street corners. In the dancehalls. From the nightclubs. Down the bayous. At the fish fry. On the railroads. At the back door.

Stompin'. Wailin'. Screamin'. Honkin'. Cryin'. Sweatin'. Bumpin'. Shakin'. Shoutin'. Moanin'. Growlin'. Hootin'. Pickin'. Blowin'. Stingin'.

The original sounds of rebellion. The original devil's music. The roots of it all. Lowdown Blues 'n' Rhythm from over seven decades of recorded soul.

## THE BEAT BASH

saturday 5-8 pm

Ed Boland and Jim Owens

body music.

electro chaos.

slick beats and shimmering sweat.

let the rhythm take control!

DJ Jim and DJ Ed bring the dancefloor to you with three solid hours of the best progressive dance music including acid house, new beat, industrial, and old favorites too. so tune us in and see what happens...

*you were just gonna do it anyway!*

## SPEAK NO EVIL

saturday 9:30 - 10:30 pm

Mick Jeffries

A spatial trip

WITHOUT

WORDS

to clog the afterburners

big band radiation

acid raga

scuba scapes

tremolosaurus rex

SUBATOM AND SUBLIME

the

sounds

of

wierdness

.....



**VERBS OF POWER****saturday 11 pm - 2 am****Pharoah**

"No sex, drugs, or rock 'n' roll, just love, hugs, & hip-hop soul". - Zeb Lov X.

Every saturday night the tribal vibe envelopes you & the third eye is opened. The body moves & sweats while you learn. The upliftment of all humanity is our mission. Master verbalizers take you to the crossroads & induct you w/ their sub-space bass. The past, present, & future meet here. Peace be unto you.

**CHRISTIAN ROCK****sunday 6-9 am****Tanya Robertson & Amy Treandly**

If you want to hear the latest in Christian music turn to WRFL's Christian music show every sunday morning. You'll hear artist info, concert info, and a wide range of music. Call and request your favorite songs by your favorite artists!

**HOT BURRITO!****sunday 12 am - 2 pm****Matt Renfroe & Rob Franklin**

Hot Burrito is: Maximum Country & Western, from Hillbilly to Countryopolitan, Western Swing to Roots Rock 'n' Roll, New Traditionalists to the fringes of Nashville. Hot Burrito is anything that nudges, touches, or upsets the true American musical form we know as Country and Western. Give it a listen, you just might like something you hear. and if you don't, well, it takes all kinds to make a world.

**JAZZ & BLUES FLIGHT****sunday 2-5 pm****Hazel**

Listen up and kick it with a "Jazz Thang" on Hazel's Jazz & Blues Flight. The "Flight" is supported by lots of listeners and endorsed by Betty Carter, Sonny Rollins, Chick Corea, KoKo Taylor, Christopher Hollyday, Les McCann, Michael Petruccianni, Tuck & Patti, Sun Ra, The Metropolitan Blues All Stars, The Marsalis Family; Ellis, Branford, Wynton, Delfeayo, & Jason, Buddy Guy, David Benoit, Bobby Watson, Keith McCutchen, Diane Reeves, Courtney Pine, Bruce Lewis, Charnett Moffett, Miles Osland, Najee, Lewis Nash, David Murray, Dave Weckle, Jimmy Heath, John Patitucci, George Duke, Dave Goldflies, Javon Jackson, Andy Narrell, and hey, the list could go on! It's hip, it's hype, it's funky fresh, so give the "Flight" a listen!

**WOMEN'S MUSIC****sunday 7-8 pm****Robin Atwell & Lori O'Connor**

Bluesbrides, Soulsisters, Woodstockwomen, Country Queens, Mountain Matriarchs, Pop Priestesses, Poetesses, Ms. M. C.'s, Rastafarettes, Punk Primadonnas.

A solid hour's worth of female creations from two different perspectives from the likes of: Billie Holliday, Aretha Franklin, Janis Joplin, Patsy Cline, Jean Ritchie, Danielle Dax, Throwing Muses, Kate Bush, Queen Latifah, Rita Marley, Siouxsie Sioux, Lydia Lunch, Kim Gordon....

Strong enough for a man, but made by **WOMEN**.

**WORLD SOUNDS****sunday 8 - 10:45 pm****Bill Verble**

The world music explosion has reached the Bluegrass. The past three years have seen a rising interest in music from other lands. Out of Africa, the Caribbean, Latin America, and the Middle East have come strange and exciting sounds to bend your American ear. This isn't all traditional music; many of the styles and genres featured on World Sounds have emerged and evolved throughout the century. Every Sunday night we prove that pop music doesn't have to be bad. Many of the artists and bands you'll hear have massive followings in the home countries and continents. World Sounds is an opportunity to catch tunes from across the globe as well as move your rump to a new rhythm. Grab your passport, and tune in.



**Third Street Stuff**

**We sell:**  
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## CONSOLIDATED IS A THREE-MAN SAN FRANCISCO COLLECTIVE THAT OPENLY CHALLENGES CULTURAL IGNORANCE, USING MUSIC AS A TOOL FOR OPENING DISCUSSION OF ISSUES.

ADAM SHERBURNE SPOKE WITH RiFLe REP BYL HENSLEY BEFORE CONSOLIDATED PERFORMED IN CINCINNATI, OHIO.

# CONSOLIDATED



**RiFLe:** *I'm interested in finding out what the socio-political aim of the collective is. What do you aim to do with your message?*

**Adam:** Well that's the ultimate order, defining what we aim to do. Obviously we're trying to just recollect and reappropriate information in a dead medium, which we use as pop music, pop information on any level, and sort it out again and redisseminate it in a way that it might give its audience some use in a positive way.

**RiFLe:** *What degree of impact do you see bands similar to Consolidated, both musically and ideologically, to have? Groups like Paris and B.D.P. come to mind, I don't know if you guys consider yourselves peers of those bands...*

**Adam:** They're awesome to be compared to. I think their music is way more sophisticated than ours and definitely their experience is not the experience of white males. People tend to lump us together into what is considered "socially conscious political rock." I don't understand that term because I feel Guns & Roses is the most socially conscious political rock band in the world and they have way more success than we do.

People like B.D.P. have a lot of success and Public Enemy and Paris in his own way, in terms of reappropriating the legacy of the Panthers and sort

of disseminating that as his platform.

We feel like we're just a bunch of long-drawn out, last-boat Bob Dylans-with-wooden-guitars-in-coffeeshop type of leftists. Regardless of whether that was in some way legitimate in some political period or illegitimate in some other political period, *we feel that it doesn't do shit*. Ultimately the music may announce change but it doesn't bring about change. That's why we tell people who ask "Why do you say music has no meaning?" that we feel music *can* have meaning if you tell people that you're not going to change anything *with* music. You've got to change the social conditions that give rise to the nature of music and *then* maybe music will change.

But we just lump ourselves in with the Clash, the Beatnigs, Billy Bragg, and sure B.D.P.; he's an inspiring guy in many ways. I wouldn't say we don't have have a lot of opposing views to his. We're all different. We all have our own contradictions and differences, but I think you can learn a lot of positive things from all these acts.

**RiFLe:** *So do you expect this type of music to have any impact socially, outside the immediacy of the music industry? Can Consolidated conceivably act as a catalyst for change?*

**Adam:** Well we all have to hope that all this music serves as a catalyst for some type of action. Again, we'll say we're not totally resigned. That's why we play music instead of getting involved in different realms like the political or that of the university. I think those mediums are every bit as fucked up and wrought with contradictions as music, so that's why we stay in music. But we'll always assert the fact that nothing directly resulting from music is going to effect social change.

You must use all of these different areas, these different key social institutions of culture, of government, of economics. We would always say that *that* which influences the political economy is going to be the strongest effect. That might be considered a dogmatic historical-



materialist sort of Marxist line, but at the same time we *do* play music; we *believe* in what we do.

At the same time, we're never going to be the band that says, "Music will change society." We'll say that influencing the basic structure of power in the country will change society. If music has something to do with that, *great!* If not, get real, because that's more likely. You're going to have to do it with ballads and bullets and education and culture in some combination. The existing power structure is very strong and all of those different attendant institutions like education, like culture, like the press- they all serve the interests of the existing power structure. So you're going to have to be knocking down a lot of walls and pop bands aren't going to do it by themselves.

**RiFLe:** *WRFL has had incredible listener response to your music, which is why Friendly Fascism has stayed in our Top 10 for over two months. Along with requests, listeners also ask for more information on the subjects your music addresses. Could you point out some key resources you've found useful in expressing your message?*

**Adam:** Well in terms of compiling our information, we try to use every resource possible: every McDonald's commercial we have to sit through on TV, authors, activists, people involved in any scope of the unity of oppression movement- which isn't an ordained movement but that's what we lump it into in terms of our own needs. That means feminist writers, writers about the struggle for liberation of people and animals.

We gave a couple of good examples on the record. We titled the album after a book by Bertram Gross, which is an excellent book. *Friendly Fascism* is a tremendous book; Bert is a tremendous man. You can learn a hell of a lot from him. We put on the Carol Adams bit. If hopefully that song motivates a couple of people to look down at the bookstore and find *The Sexual Politics of Meat*, they'll get a hell of a lot more out of that whole text than they will out of a three minute condensation of our conversation with her.

You can get information from anywhere, from print, from music, from television, from personal experience. That's why we put Murder-One on the record, 'cause he says the shit we can't say. For those listeners of your station, tell them to use all their resources that they have with *them*.

If they're interested in participating in the struggle for equality for human rights, for animal rights; you gotta make the first step. If you're motivated you can find out where these groups are, choice groups, animal rights groups, vegetarian societies, at-risk youth, inner city organizations, lesbian and gay interest, you name it.

**RiFLe:** *Regarding your use of audience soundbites in your music, how did you decide to move from sampling criminal reports to actually using recordings made during your shows?*

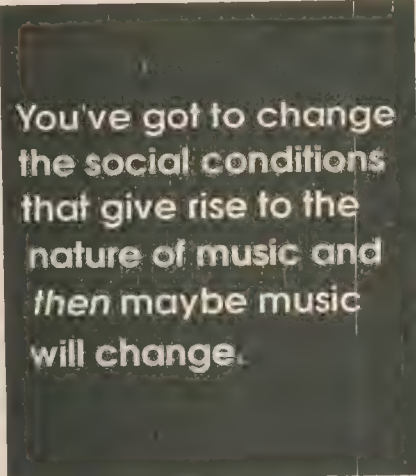
**Adam:** Well we have a discussion at the end of every show. For our fifty minutes where we supposedly "preach" to the audience we definitely give them time to preach back at us or preach to their peers or make comments or

critiques. We did it at every show, so we had miles and miles of audio footage of people's comments. So we just sampled all of that and stuck it in our music because we felt that this post-gig discussion thing was the most significant contribution we made, far above the musical contribution itself, or even ideological or textual contribution that we

gave on the record. We think that audience response is every bit as critical as our opinion. Since it worked well in a live context, we felt that it should be integrated into the record context.

**RiFLe:** *It's definitely a very powerful tool, much more so than anything I've heard this year. By it's very nature I think Friendly Fascism is one of the most subversive pieces of music I've heard. By giving time to audience members who are obviously racists and people who are entrenched in patriarchal values, you're amplifying their ignorance for all to hear. It's bracing, like being hit with a ball bat.*

**Adam:** For us it's like a small triumph of democratization of a nightclub. We're going to play the same set every night and that gets insufficient after a while. We feel like this is maybe an interesting public sphere being created momentarily, outside the general



You've got to change  
the social conditions  
that give rise to the  
nature of music and  
then maybe music  
will change.



unidirectional assault of the senses that you find in most nightclubs.

It's good to get everybody's opinion: the people who are total reactionary clansmen who hold up the status quo of violence in our society, the people who are way more articulate in *our* views than we are, and the general mud in the middle of indifference, apathy, and drunken frat behavior. As long as you get a little part of all of that, people realize how diverse American opinion is on issues of the day. That should be simultaneously really depressing and frustrating, but also sort of reaffirming in a way.

**RiFLe:** *Do you plan to continue this, oh future albums?*

**Adam:** Definitely. As long as we tour we'll definitely do the public sphere.

**RiFLe:** *Has any of the audience participation ever escalated to violence?*

**Adam:** Yes, definitely, like the bit on "White American Male." Those were racist skinheads in Florida who were trying to fuck with us. They turned out to just be human beings like anyone else, but their ideas are really twisted. In an emotional moment where we were definitely sticking to our ideals and they're sticking to theirs, all kinds of crazy shit can happen. It didn't get out of order that time because we were very fortunate to take it outside and cool down and everybody discussed it.

Shit happens at shows, but we try to weed out the aggressive, nihilistic element before the show ever gets going by saying, "Look, this is a non-violent event. So if you're going to fuck with each other you can take off now." Even if people are disgusted by us, they hate us, at least discourse is non-violent and they can get ideas across.

You go to these nightclubs every week with the same people, but the music's so loud and visual assault is so strong that as soon as it's closed, you're drunk and being escorted out. You never know the opinions of the people who you go with to these clubs every night. When all of the distraction is stripped away and there's no noise, everyone is forced to formulate an opinion or a position. Then you start to find out who you're allied with in this crowd of people you hang out with all the time.

**RiFLe:** *So where do you stand on the use of violence as a means of achieving social*

*upheaval?*

**Adam:** I think we stand completely between "non-violence at all expense" and "by any means necessary." Obviously, we're the oppressors. I'm not going to tell someone who's oppressed how to conduct their form of emancipation. We believe in non-violence, yet at the same time we believe in change. Who knows what's going to happen. We just have to be sensitive and supportive. That's all we can do as the oppressor who's trying to aid in the abatement of oppression.

**RiFLe:** *Being white males yourselves how do you justify the attacks you guys make on the white male power structure?*

**Adam:** How would we ever have to justify that? That's our point. There are plenty of white males out there who realize the hypocrisy and the violence of their legacy. Unfortunately you're

never in a position where you're allowed to oppose that. You can oppose it if you're the oppressed. They'll let you oppose that; they won't let anything happen as a result of it.

Those who seem to be calling us on our hypocrisy for being white males criticizing white male society seem to be implying that they have some better solution, but what is our

alternative? It's either to uphold the status quo or simply not participate. Our only other alternative is to take opposition to the status quo and that's what we do. It's by no means a unique position amongst white males. It's just that the majority of white male dominated society is still brainwashed to uphold that.

Consolidated just wants to make people accountable for who we are and what we could hopefully be. But there are no answers.

**RiFLe:** *What social substitute do you propose in lieu of patriarchal addictions to meat, technology, and other social "drugs"?*

**Adam:** A great term is substitute. Substitute still lends itself somehow to the addictive quality. There is good and bad in every lifestyle choice you make, whether it's your diet, your religious

When all of the distraction is stripped away and there's no noise, everyone is forced to formulate an opinion or position. Then you start to find out who you're allied with in this crowd of people you hang out with all the time.



habits, your sexual preference, your interest in consumption on a variety of levels. You consume drugs, you consume clothes, you consume automobiles. In male society men consume women. They're all potentially addictive and they're all potentially something that can fuck you up.

We would say that under capitalism you're always going to be living in some form of potentially addictive consumption environment. No need to find a substitute, just try to grapple with your addiction and deal with the things that are already there in a way that's less addictive.



Any Complaints, Criticisms, or Information, write directly to:

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The following interview was conducted on June 20th with "Johnny" of MEAT BEAT MANIFESTO, on stage at Bogarts in Cincinnati. Arriving on time was our big mistake this day, due to the fact that the band wasn't there yet and no one knew when they were going to show. After sitting around with one of the backstage guys for about an hour, MEAT BEAT had arrived; only to have us wait another half hour to talk to Johnny.

We shackled him to the drum riser and drilled him, so this is how it went.

Throughout this tour we'll be traveling in a circle around the north Chicago, Canada, China, Japan, and Boston. We were over in Germany just last summer, the Germans are a strange kind of audience, you know you play your heart out for an hour then go off stage and there's deadly silence for about 30 seconds, then they start pouding on the stage wanting their moneys worth.

There are a lot of people wearing black in Germany, it doesn't mean they're industrial. I don't really recognise the term, I know alot of people do over here, but I can't really relate to the term "industrial music". Industrial doesn't exist as a terminology when your in the United Kingdom, it's just purely "American", and when you talk to someone in England about industrial music they'll think, *isn't that what happened in the early 80's with Throbbing Gristle, Test Dept, S.P.K. bands like that, bands that hit pieces of metal.*

I haven't been to England in a while but I suppose the music scene is still primarily dance, but we are really small over there, no one knows who we are. It's like having a small cult status.

Jack (who's the brains of MEAT BEAT) and I were in a band in the mid- 80's called "Parennial Divide" who released records on Sweat-box. Around 1987 Jack had this idea of making the most distorted record ever and so this is a side projest from Parennial Divide, and the record was going to be called MEAT BEAT MANIFESTO and it was to be one off. Response was so good that he kind of pursued that line, and I read about us while I was



pursuing other things, trying to pursue a normal lifestyle.(and I need money to exist and eat)

I can't really speak for Jack, but alot of his lyrics have dealt with religion, I know he's not a religious person, I don't think he's anti religion, he's definately not pro-religion, he's just got his own thoughts on the matter. We don't really hold a specific political agenda in the manner that CONSOLIDATED do, we agree with them and we believe that they are saying alot of things that we would like to say, but we have a more ambiguous way of stating it. We came over here in 1989 and some friends told us hey, you've got to see this band, it's the closest thing to MEAT BEAT that exists. We finally met up in San Francisco and hit it off; played a few more times with them and Jack mixed their new album.

On the "Dog Star Man" ep, we didn't feel that it was the stomping dance record we should be doing, so we got someone out at our label to do some remixes which ultimately became "Helter Skelter". I can't really relate to mass approval very easily, as long as they buy records, and we exist, I'm very happy. We haven't followed any trends, we just call it pop music, and it's the kind of music we want to make.



little marky



# PRIMUS

W/ SPECIAL GUEST

## TAD

The show was sold out and everyone was getting antsy for it to start, while the club quickly began to get "hot". Around nine-ish the lights went down and it was time for "The BEHEMOTH" (TAD) to step forth and grind us under his heel. Being as quiet as a church mouse, TAD took the stage (along with guest drummer Ray Washam; you know, the guy from Rapeman) and opened up the ugliness with "Woodgoblins" (a release from the e.p. of the same name). Throughout the set there was a good mix of old and new while keeping some sort of continuity without sacrificing the grunge. Although I did like this show a lot, it was nothing in comparison to his early shows for so much as energy and overall quality. Check out TAD whenever you can, it's "grunge rock" strait from the butcher.

After sweatin' my ass off for TAD, going to the

pisser was on my mind but waiting ten minutes wasn't. (oh, well...) About twenty-five minutes later it was "PRIMUS" turn. First the pyrotechnics began and then the "Solid Gold" dancers went onuhnnjtuhxrshit...

Starting off slowly they quickly picked it up and everyone began to move, as Les beat his six string non-stop. After about twenty minutes the crowd was reduced to leaning onto one another and trying to keep from getting trampled. The "second wind" came when Primus swaggered into "Tommy The Cat", and the floor got crazy, and they kept the power going this time (including a cover of Ministrys' "Thieves") until the very end. These guys have a great stage presence while having a great sounding show; catch 'em with Tad, they're the shit.

little marky

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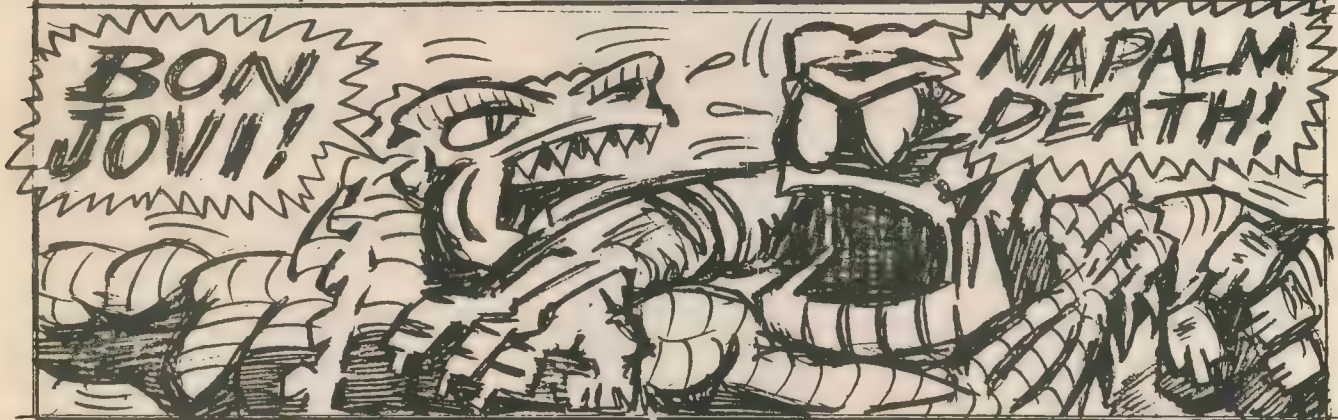


JUNE 23, At the WROCKLAGE, WRFL PRESENTS A NIGHT OF

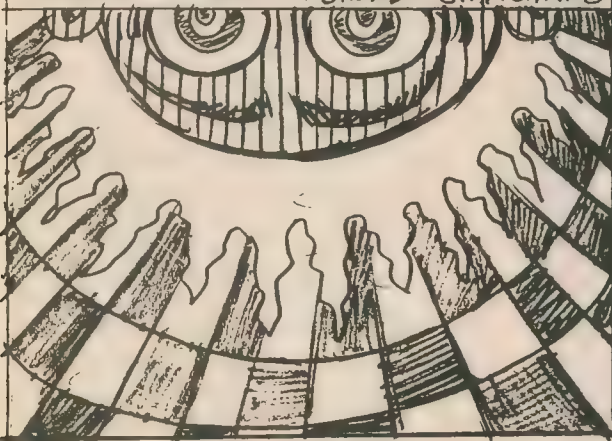
# HIDDEN TALENT

OKAY, SO I MISSED QUICKSAND + AFTERLIFE.. SORRY, GUYS! BUT...

**BRAINSALAD**: POUND-O-RAMA NEO-METAL W/ "ENTROPIC SYMPHONIES" WUNDERKIND WILL ON GTR + VOX... FEECHIN' REQUISITE TIME/RIDDIM CHANGES. YOU KNOW: "CHUGGADA-CHUGGADA-CHUGGADA-CHUNK! CHUNK! CHUNK! CHUNK!" NICE MESH O' MERSH 'N' GRIND, SUCH AS "BIG HELP'S OVER" HEARD THEY BROKE UP... THAT'S REALLY A GODDAM SHAME.



**MICK J. + THE ICE CREW**: YEAH, I KNOW IT SOUNDS LIKE THE NAME OF A RAP GROUP, BUT 'T WAS ACTUALLY AN ACOUSTIC GEE-TAR INSTRUMENTAL DUO (MICK JEFFRIES + J. TURNER) TWANGIN' FRIPPISH HYPNO-DOPER FOLK JAMS "BREAK OUT TH' CHEEB + STAR CHARTS."



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p.s. Brainsalad have NOT broken up! Stay tuned...



**J.L.K.:** "JEFF LYNNE'S KITCHEN?"  
"JUDY LOVES KIKES?"  
"JURASSIC LOLLIPOP KINK"? YOUR  
GUESS IS AS GOOD AS MINE. DRILLY  
WACKY STUFF. BRUCE COVER, FUN.

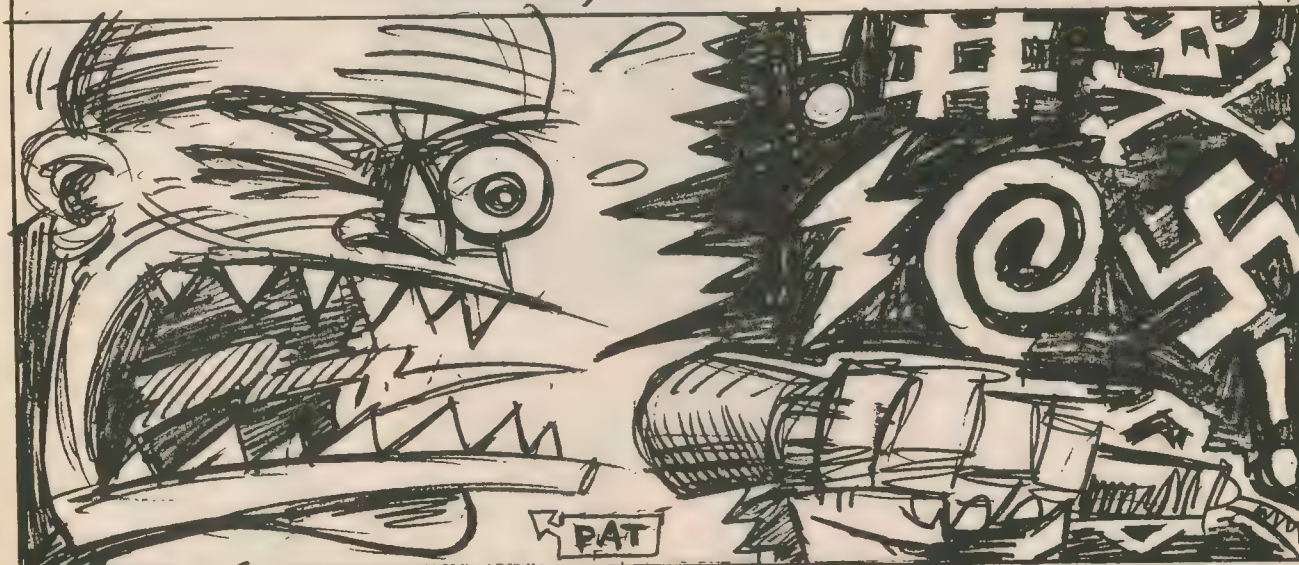


**CANNIBAL FEROX:**  
Y'KNOW, AS SOON AS THESE TWO  
GIMPS QUIT JERKIN' OFF 'N' GOIN'  
FIR THE EASY LAFFS, THEY'RE  
GONNA **RULE** THIS FUCKIN' BURG"



(GREAT WEDDING PRESENT COVER, BY THE WAY")

"WELL, ALONG WITH **DISDAIN**, SIMPLY THE BEST  
HARDCORE BAND IN LEXINGTON SINCE ACTIVE INGREDIENTS.  
IF YOU AIN'T SEEN 'EM YET, DO SO. AS WE SAY IN THE B12, "THEY SHRED"



**THIS WAS A GREAT  
IDEA..LET'S DO IT AGAIN!**

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Ten years ago she was opening for Black Flag and Fear in L.A.'s punk clubs, singlehandedly introducing performance art to the West Coast music scene. Her anarchist performances then included wild, oversized props bathed in blood and steeped in pornography.

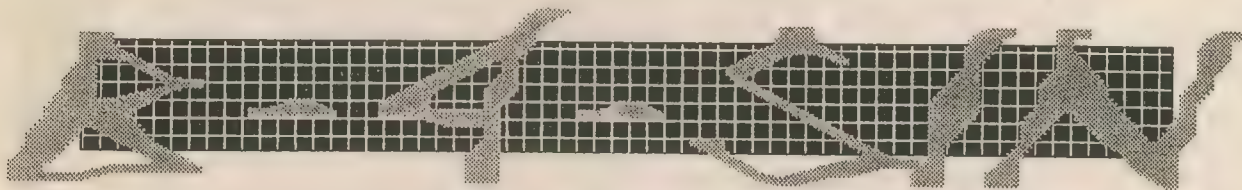
In ReSearch's *Industrial Culture Handbook*, she advocated giving women Killing Classes "so that you know you can kill. So that you

know you can do it. *How to kill someone with your hands, with yourself, with your body.* So that you really got the feeling for *what you could do...* And if that happened, I think it would make a real *positive* change- more than anything!"

Today, Johanna Went, dubbed "the high priestess of performance art" by Karen Finley, is a recipient of the NEA Visual Artist Fellowship Grant- and the only difference between her performances then

and her new work now is audience size. Her West Coast cult following has diffused throughout the art subcultures of America, amplifying her message of humor and horror. This message now has a more powerful punch after receiving funding for larger, more elaborate props.

Last July, as part of its Serious Fun Series, the Lincoln Center hosted the debut of Johanna Went's newest schizopera,



## ANARCHY AND PERFORMANCE WITH JOHANNA WENT

Reviewer- Byl Hensley

Whether pre-dating Judeo-Christian morality or advocating its overthrow, *B-4-Sin*'s taboo-challenging ambiguities only grew through its eight movements, opening any interpretation of them up to the individual.

Went herself denies the validity of interpretation, saying, "Nobody is ever going to think what I think about my shows. I'm so transient, I change my mind from minute to minute, that I don't even know what I think about them.

One thing, however, is for certain, *B-4-Sin* is a powerful piece of art, repulsive as it is fascinating.

Industrial composer Mark Wheaton, who mixes soundbeds for Survival Research Labs' performances, created an eerie, churning piece that could have doubled as a



soundtrack to *Metropolis*. Over this conveyor belt beat, Went recorded her high pitched vocals, evoking images of lost innocence, temptation, violence, greed, and pain.

In the midst of this aural assault, Went was joined by three performers on

stage and proceeded to create comic myths using numerous oversized puppets and props as costumes. These "ritual objects," as Went calls them, ranged from the stationary, two-story war machine "Moloch" to "The Body Without a Head," a

four-foot tall dancing vagina.

Opening the performance, Went's voice repeated "Everybody sins" in the disturbing voice of a small child, beginning the trail of broken sexual taboos to follow. What started as innuendo, a character's twelve-foot dancing crotch cobra, crossed over to explicit activity in the segment "My Parents New Friends." A little girl repeatedly denied, "My parents never fucked!" while oversized organs danced into a frenzy, ending with Went's phallic costume spraying milk over the front rows of the audience.

Using taboos to provoke the audience, the primary thrust of *B-4-Sin* appeared to be the recognition of violence and exploitation in daily life. Performers in cannibal costumes pitchforked



Tuesday, July 16, 1991

**B-4-Sin**

1. People Who Sin
2. Anubis Art Patrol
3. White Lies
4. The Golden Rule
5. My Parents New Friends
6. Incubus
7. Sacrifice Every-thing For U.S.
8. Reflections of Lost Souls

Written and Performed by  
**JOHANNA WENT**

Other Performers  
Peggy Farrar  
Stephen Holman  
Tom Murrin

stuffed white dummies out of a barrel, throwing them to the audience. Across the chest of each were cultural "White Lies," such as *YOU PRAY, YOU CRY, YOU TRUST, and YOU DIE*. Earlier in "Anubis Art Patrol," two hammer props had chased and beaten the actor wearing a large dog costume while Went screamed, "It's a dog-eat-dog world."

The most disturbing and satifying movements were saved for last, focussing on American military intervention and a call for insanity. In "Sacrifice Everything for U.S.," the omnipresent war prop downstage came to life with glowing eyes and skeletal arms which reached across stage and ensnared Went. Pulling her closer to its carnivorous mouth, the two-story machine began regurgitating blood, bathing its white-robed

victim in the barter for oil. She spastically repeated, "It's a war!"

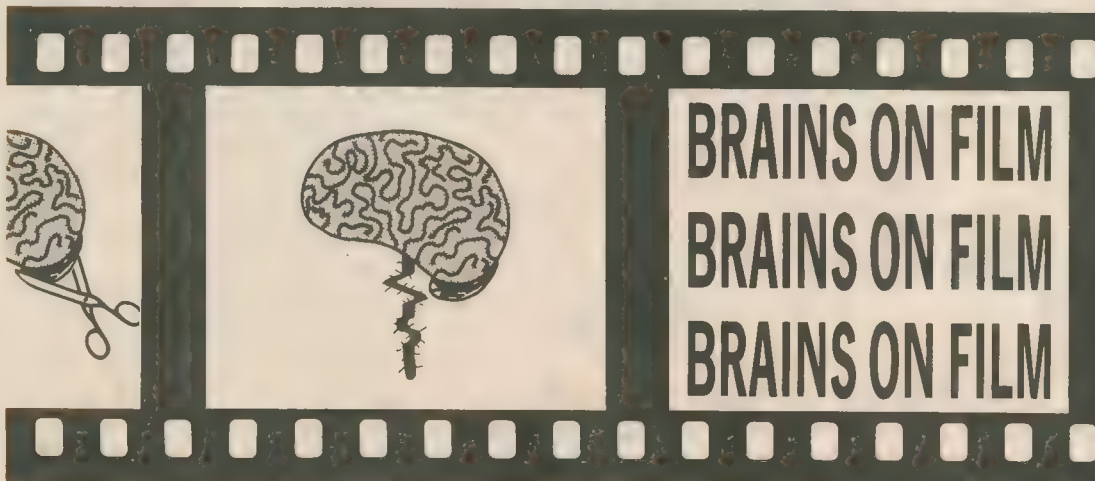
Only in *B-4-Sin's* closing minutes did the terror and trauma find an avenue for relief. "Reflections of Lost Souls" used high frequency strobes to intensify the rebirth of Went's persona. Covered in blood from the previous act, she was then encased in a paper hand-held changing room. When the walls fell, she was spinning in a highly

reflective, metallic costume. With lights flashing she began screeching at a deafening volume, engulfing the pain and destruction of reality and projecting it out. Her emotional plea for unsanity devolved into the performance's catharsis by its close.

"Go after the assholes who have all the power and the money, or else... just swim around in the gutter!"

Also, a certain amount of it has to do with the fact that I'm a woman doing what I do, too. And I think that more and more, younger women performers are getting tougher and tougher, they're getting more to the point where they want to do whatever it is they want to do. They're getting stronger which I really like. They're sick of what they're all supposed to pretend; that's part of it.

# Greetings From...





# RICHARD HELL'S HOMEBOYS

## local music update by steve "sappy" daniels

The latest on the local scene : **10 FOOT POLE** and **BLACK CAT BONE** have released their new CDs and both are selling great. 10 Foot Pole is currently hard at work on their next LP. It's said to be all-new material, recorded in the Wrocklage to capture more of that "live" feel. Look for it to be out tentatively in December. Black Cat Bone is reportedly deciding which major label to sign to. **LILYPONS** are currently finishing up their first tape and hope to have it available to the public soon. I've had the chance to get a sneak listen to it; Check it out! It's *great!* **SKID ROW**(of all people) showed up at the Wrocklage before their show with **GUNS & ROSES** and jammed with Lexington's **SKULLHEAD**. Is the world ready for **SKULLHEAD ROW**? **RED FLY NATION** have disbanded but don't lose hope! Most of the members have regrouped and are now calling themselves **STRICTLY WET**. **NINE POUND HAMMER** have just released a new 45 RPM recording doing the songs "Surfably" and "Cadillac Inn". Look for it in your finer record stores. Both songs pummel you in their traditional wonderful way. New bands to watch for : **THE COMBUSTIBLE MATERIALS**, a band out of Winchester with an **R.E.M./CURE** sound, **STRAY VOLTAGE**, imagine **PATSY CLINE** meets the **WAITRESSES**. Maybe. **AFTERLIFE**, a band which 10 Foot Pole's **BILLY QUINN** had a hand in with their first tape...Their version of "Jesus Loves Me" definitely gives new meaning to the old christian classic....Be sure to check out "IN THE NEIGHBORHOOD", WRFL's local music show, every Friday from 6:00 to 7:30 pm. New name, more time, same great tunes...Send us your tapes!!! We *DO* play cassettes of area artists; always have, always will. Send your best quality tapes to : WRFL, P.O. Box 777, University Station, Lexington,KY, 40506....



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BILLY ZOOM  
GIBSON BROTHERS  
RAY CAMPI  
A-BONES  
GUANA BATZ  
JOHNNY CARROLL  
CHAS & DAVE  
SHADOWY MEN ON A  
SHADOWY PLANET  
LINK WRAY  
JOHNNY BURNETTE  
SHAKIN' PYRAMIDS  
BILLY LEE RILEY  
RAUNCH HANDS  
JACK STARR  
COO COO ROCKIN' TIME  
STRAY CATS  
CHUCK BERRY  
QUAKES  
BO DIDDLEY  
JON & THE NIGHTRIDERS  
EDDIE COCHRAN  
SHAKIN' STEVENS  
RONNIE DAWSON  
TARANTULA GHOUL  
ROCKIN' VALENTINOS  
EVERLY BROTHERS  
ROCKATS  
JOE CLAY  
SWINGIN' LOVE CORPSE  
CHARLIE FEATHERS  
BIG AL DOWNING  
KIP TYLER & THE FLIPS  
BLASTERS  
ROBERT GORDON  
SLEEPY LA BEEF  
ELVIS PRESLEY  
FLAT DUO JETS  
BILL HALEY & THE COME  
LOUIS JORDAN  
BUDDY HOLLY  
JERRY LEE LEWIS  
TALL BOYS  
CARL PERKINS  
JOHNNY LEGEND  
ROY ORBISON  
ESQUERITA  
LITTLE RICHARD  
RUMBLERS  
GENE VINCENT  
TRASHMEN  
CRAZY CAVAN  
DAVE EDMUNDS  
DUANE EDDY  
ROY LONEY  
GLEN GLENN  
FATS DOMINO  
JUNIOR RAYMON  
BOP KATS  
ESSENTIALS  
MX-80  
BEAT RODEO  
LARRY WILLIAMS  
TUNEROCKERS  
RAMBLERS  
SHOCKING PINKS  
LONNIE MACK  
BILLY MURE  
SID KING'S 5 STRINGS  
RAY HARRIS  
DOKTORS 4 "BOB"



# WREF

# PROGRAM

## Fall

### MONDAY

### TUESDAY

### WEDNESDAY

2am - 6am

Todd Hiatt

Ian Christy

Andy Mason

6am - 8am

John Moredock

Patty Garcia

J.J. Haws

8am - 11am

Nicole Van Alstine

Tommy Miller

Jed McClure

11am - 2pm

Mary Burt

Dan McBrayer

Wyn Morris

2pm - 5pm

Jeff Smith

Jeff Holland

Rockabilly Rules!

Jim Shambhu

5pm - 8pm

Zale Schoenborn

Jim Howard

ALBUM FEATURE

Mark Tarter

8pm - 11pm

Amy Boucher

Cool Runnings  
B.J. Jimenez

Chris Cuttita

JOCK'S CHOICE

11pm - 2am

Entropic Symphonies  
Will & Wayne

Fresh Test  
Hank Pickett

CATACOMBS  
Bill & Shawn

#### BEAT BASH

Contemporary Dance & Club Music

#### BLUE YODEL CAFE

Bluegrass, Folk, & Mountain Music

#### CATACOMBS

Music from the Underground of Rock

#### CHRISTIAN ROCK

A Sampling of Christian Music

#### CINEMA SIGHTS

Alternative & popular film Criticism

#### ENTROPIC SYMPHONIES

Heavy Metal

#### FRESH TEST

Hip-Hop & Rap Music

#### JAZZ & BLUES FLIGHT

Vintage & Modern Jazz & Blues

#### HOT BURRITO

Past & Present Country-Rock

#### IN THE NEIGHBORHOOD

Music from Local & Regional Artists

#### JAZZ LUNCH

Asa, 10, 11, 12, and Blues

#### JOCK'S CHOICE

D.J. Jock's Favorite Artist or Genre

REQUEST  
LINE



# SCHEDULE

1991

88.1  
FM

THURSDAY	FRIDAY	SATURDAY	SUNDAY
T.B.A.	Lin Teachey	UNIVERSAL RHYTHM ZONE Rags	Phillip Francis
Bruce Soward	Doug Seretsky	Rod Lindauer	Christian Rock Amy & Tanya
Joe Turner The Sacred & the Secular	John Kuczwar	Joe Levinson	Aaron Lee
Jazz Lunch J.T. & Dave	Diane Pipes	Blue Yodel Radio Time Cafe Alan Pearson	Hot Burrito Matt & Rob
Susan Eubanks What's Left in America	Matt's Metal Mortuary	Low-Down Blues Jack Kirk	Hazel's Jazz & Blues Flight
Hap Houlihan	Steve Daniels IN THE NEIGHBORHOOD	BEAT BASH Jim & Ed	Lori & Robin Women's Music
Byl Hensley	David King	Mick Jeffries speak no evil	WORLD SOUNDS Bill Apple
THOUGHT CRUSADE Pat Thielges	PSYCHEDELICATESSEN Marc Janc & The Captain	Verbs of Power Pharaoh	Cinema Sights Matt & Donna ALBUM FEATURE

257-WRFL



LOW DOWN BLUES  
Delta, Classic & Urban Blues

METAL MORTUARY  
Heavy Metal

PSYCHEDELICATESSEN  
Past & Present Psychedelic Music

ROCKABILLY RULES  
Past & Present Rockabilly Music

SPEAK NO EVIL  
Instrumental Music from All Genres

THOUGHT CRUSADE  
Punk, Hardcore & Thrash

UNIVERSAL RHYTHM ZONE  
Vintage 70's Funk & Soul

VERBS OF POWER  
Hip Hop and Rap Music

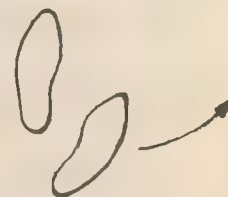
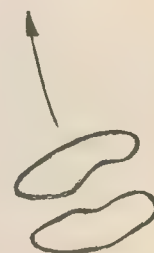
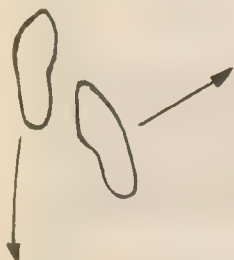
WHAT'S LEFT IN AMERICA  
Social Commentary by UK Media Club

WOMEN'S MUSIC SHOW  
Women's Music from Different Centres

WORLD SOUNDS  
International Music

COOL RUNNINS  
Reggae & Worldbeat Music





SATURDAY NIGHT IN FULL EFFECT.  
ONE THOUSAND BEATS PER MINUTE.  
PROGRESSIVE.  
AGGRESSIVE.  
COOL AS SHIT.



# underground singles

for those who can't take more than seven inches!

## Shawn McCarney

You know, some bands spend thousands of dollars recording a full length album, and there may be only one or two "prime cuts" on it. Then there are some bands who can't afford an LP so they plop down a few hundred bucks for 2-4 songs, and end up making some of the best music there is. So, here's a bunch of 'em... right in your respective face:

Startin' off this here singular file Drool Fest is a band from Louisville, Ky, **CRAIN**. Their self-titled EP (to my knowledge their first) was self-released and produced by Howie Gano. (He did Bitch Magnet's last LP) "Monkeywrench" starts it out with an accessible/underground feel; ie, noisy guitars, thumpin' drums, and fairly straight vocals. "Skinner's Pastel", however, combines Big Black style bass with Cock Rock riffage and more emotional vocals. "Painful Answer" shows off the obvious near sound alike Bitch Magnet. Finally, "Nervous Man/Nervous Woman" (recorded live) lets you in on what Crain is really like; forceful drums, scratchy guitars and energy. Check 'em out in WRFL's upcoming Alternative Music Month. Why can't Lexington come up with something like this?

Next from North Carolina via Merge Records (Superchunk) comes... **PURE**. Fairly unimposing, judging by the cover... tsk tsk tsk. "Senseless" starts with jagged edge guitar and seemingly mournful vocals. Groovy drum-pound breaks add thickness. "Slab" is an even more accessible little ditty. (But not in a bad way.) The real meat comes on the b-side: "Daddy" starts out quietly, sort of sounds like Slint. But, whoa! Boy, look out fer that middle part... pound, pound, pound: all out screech fest which quiets down only to bludgeon your skull once more.

Remember **WIG** from last years Alternative Music Week? Well, they're back and leaps and bounds better

than ever. "Just Obscene" is an all out punk/phunk/grunge blowout. Relentless all the way through. The b-side "All the Love in the World" takes a more subtle approach starting semi-quietly with the immortal phrase "You might have heard, that I own the street, and if I see that mother fucker he's dead!" This is repeated, building in intensity each time towards a total aural assault of noise, sweat, and anger. Wooooo, thas good eatin'!

Next on our aural agenda is a band called **SLUG**. The cover shows a very low angle of a big old motorcycle comin' towards ya. They've got a good ad man. This here Slug slab starts with "Sane Thumb", a thick, industrial sludgefest. Persistent clanging drives it along. Where that one 'rocks', "Pain Baby" is more of a sound sculpture, layering noise riffs around a phone recording 'dot dot dot dot dot'. Along similar lines "Freak of Nature" samples Jerry Falwell and a Spanish interpreter, while lots of grindin' and poundin' goes on. "Aversion" takes us back to the straight ahead Sludge Rock.. fuzzed vox and everything.

**GROTUS** brings us into the age of environmental industrial music. "Edward Abbey/Cashcow" at least reminds me of CopShootCop with more samplers instead of basses. (count 3 samplers guitar/bass) Good 'keep an eye on the Earth' lyrics without rubbing the message in your face.

**VERTIGO** comes back after a disappointing debut LP, with a 4-song EP that just doesn't let up. "Rub" is one minute of razor edged guitar attack. "Murder by Guitar" is a cover from an old S.F. punk band, Crime. It starts off slow and sloppy but then about half way through it speeds up and plows through. "Snakes" and "Smoked" are straight ahead skinstrippin' gunkpunk. "...there comes a time in everyone's life when gettin' fucked up's the most

sensible thing to do." Now *that's* hardcore.

Next up Minneapolis' own Amphetamine Reptile Records brings us the 6th installment of the Dope-Guns-N-Fucking in the Streets series. **JONESTOWN** serves up a big chunky slab called "Short Time Left". Complete with gruff vocals, poundin' drums and a pop formula... Hmm! **THE CROWS** however give us a sampling of hillbilly skank called "Capitol Hillbillys", just perfect fer a 3-piece suit, tobacco spittin', jug suckin' good time. The gem on this peice has to be from 1/2 ex-Bastards **CASUS BELLI**, "Telemarketing". Growlin' vocals tell us exactly how it is, "Television is the only truth...", make no bones about it. Finally **HAMMERHEAD** serves up a mighty metal-sounding chunk of stomp 'n' rumble.

There seems to be a growing resurgence of "mod" style music, and leaping the pack has got to be **HALO OF FLIES** recent release "Big Mod Hate Trip". "Tired and Cold/Wasted Time" offer up two speedy interpretations of the Mod Thang along with razor guitars and sandpaper vocals.

Along the same lines "Mod Showtime" features **HALO OF FLIES** and **MUDHONEY** covering John's Children (early T-Rex) "Jagged Time Lapse", and the Milkshakes' "She's Just Fifteen" respectively. The nod on this 'n goes to Mudhoney, because they seem to have that Billy Childish retro thing down pat. Good luck findin' this one; it's limited and probably gone.

Finally, something new from NY's own **HONEYMOON KILLERS**. Just trust me, I'm almost out of space. Just get it and worship it. Yummy!

So that's it, some of my favorite new singles. Don't pass these things up just 'cause they're little, my friends, some of this is bigger than anything you'll ever see.



# BIG, LOUD & BEAUTIFUL

## NEW MUSIC



## SEMINAR

### New Flesh for Old Scum at NYC's New Music Nights

Last July over 8000 music industry reps, sleaze, posers, no-talent wanna-bes, press whores, indie martyrs and college-rock fanboys converged on New York City for a week of attitude, posturing, and ego-stroking: New Music Seminar. Fortunately, someone organizing this mutt of a dog show knew enough to let the music do the screaming (and enough to let someone else do the booking). Enter the NYC downtown club scene, some "local talent," and enough dBs of pleasurable, screeching pain to supply a much needed fix to the locals and sparse alternative radio scum on hand. Needless to say, if it stinks WRFL must be close by...

### Bongwater /CBGBs

Just a full-blown Shimmy Disc freakout with the strapless duo Kramer and Magnuson. Teetering between "Obscene and Pornographic Art," Magnuson teased, prodded, and bartered for beer while Kramer's guitar contortion antics rocked the crowd into a frenzy. Opening with "21st Century Schizoid Man" seemed to be the only natural act of the night.

Hell-bent on proving her sensuality, the teddy-clad Magnuson rambled one Helms-burning story after another between songs from The Power of Pussy.

Kramer added to the irony, announcing the band's final cover of "Wicked Game," a sooper-syrupy luvversion. Love's true value shown clear as Bongwater ended with the hateful rant "Frank" from Double Bummer. Better than Betty Page shown in St. Paul's, see this soul'n'clothes stripping Shimmythang live.



### Toys Went Beserk: Railroad Jerk: Unsane /CBGBs

A line-up of new music and acts by upstart indie-monsters Matador Records. No doubt about the future of alternative music. Spawn from the same genes as Homestead and the Jesus Lizard, Toys Went Beserk, Railroad Jerk, and Unsane are the future of alternative music. Who's Who in New York and New Zealand.

Toys Went Beserk, their latest find, opened the show in a rare U.S. appearance. Heavily tattooed with Celtic design and equally steeped in upfront pounding rhythm, Toys carries the driving punch of labelmates Superchunk. The obvious difference was a retro-wave diva in fishnets and leather whose stage presence left me cold, but whose vocals slid right into that new/no/wave groove. Only on their final song did they rip into a behemoth smash'n'stomp-fest, proving they can scum it like the locals.

Next up was the homecoming of Railroad Jerk, the pride of Alphabet City. This four-man clangin' blues bastard was every bit as manic live as I had heard.



Smashed rhythms from mutilated cymbals and "found" drums along with Marcellus Hall's harpwork fell onto the tracks just long enough to be pulled in taut by the meticulous progressions of bassist Tony Lee, who was even dressed like a janitor, keys and all. In addition to very tight versions of "I'm Not Mad" and "Talking R R Jerk Blues," two pieces were debuted which will appear on their new 7" and CD this fall.

Billed as "NY's best live band," the Unsane have been signed to Matador with an lp due out in August. Easily the bully of the night (the N.R.A. stickers were my first clue), this total noise'n'anger feedback feast left me scratching my head as how these guys got signed (Let's face it, accessible they ain't). Regardless, this low-key, short-hair trio launched an all-out hate-in from the word go. Relentless guitar work and thundering percussion steamrolled the surface feedback used to seque songs. While playing "standards" like "Town" and "Urge to Kill," the most of this deadpan attack was new material. Fuck Goetz, here's the real threat- and now they have distribution.



### *Antietam: Of Cabbages & Kings: Cop Shoot Cop / Bank*

Using more pedals than power, Antietam (read guitarist Tara Key) pulled off an always gutsy live performance, putting more weight in talent than decibels. On the strength of their recent release



*Everywhere Outside*, Antietam has toured using most of that material. Key's guitar work and tireless stage presence outshone the male 2/3 of the band, particularly on the heavy-duty instrumental "Straight Ahead" and the hooky "Angels and Strangers."

Who says indie labels don't make for strange bedfellows? XXX labelmates Of Cabbages and Kings took the stage after Antietam in a rhythmic assault short on twang and overloaded with the gut-churning bass of

former Swanster Algis Kizys. This incarnation also included a PVC percussion thug covering Kizys' back and a derelict frontman too drunk to fuck, but not to stumble off the stage. When his sobbing chant of "Pain, pain, pain..." went out, ya knew it was lifestyle, not hairstyle. Kizys' thunderin' bass lunged out after his 6'5" frame in "Snake" and "Reign," burning the tempo a little closer to the bone. Moans of inadequacy rose from the floor, where the masochist hugged the monitor. Real problems, real solutions.

If exercising demons was the problem, then voodoo grinders Cop Shoot Cop had the answer tattooed on their inner eyelids. Invoking the NYC scummuses, Cop's Gemini bass mongrels were in cahoots with the devil's horn section, a goo of techknowledge, and yr standard drum ensemble a la flattened tire ramps, kitchen pans, and sheet metal.

After romping through two new hymns of primal deliverance, an attempt was made to put the stage back together.





When the smoke cleared half of Of Cabbages and Kings had joined the new order, bringing the body count up to nine, the bass count to three, and the alms up to "666." The ritual that followed degenerated into a poundin' mutation of bajou horn skonk and grinding bassthrob. Heaven, ma commrades, heaven.

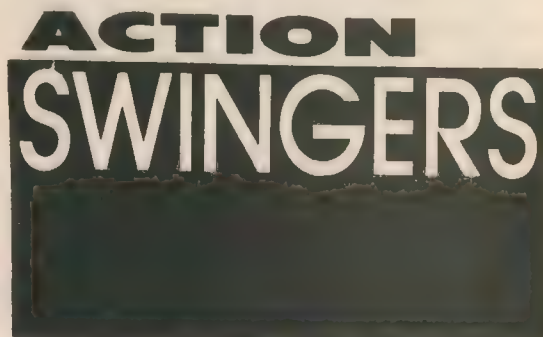
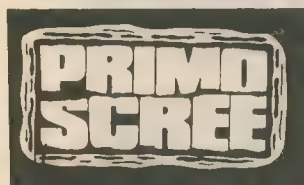
### Monster Magnet: Action Swingers/CBGBs

Opening the Monday night Primal Screefest was the rudest '70s guitar flashback of the '90s, Monster Magnet. Fueled on flange'n'fuzz (along with several hits of tainted A back in '74), these guys never moved during the entire show, playing with cold-blooded, maniacal force. Armed to the teeth with effect pedals, the two guitarists launched into a five song assault including "Tractor" and "Nod Scene." If the oozi'n' monitor fuzz wasn't enough, the long straight hair, the Allester Crowley t-shirt, and "The Judge" stickers proved it- the only way to resuscitate the decaying corpse of the '70s is to carve "PIGGY" in it.

The renegade vocalist, dressed in sleeveless fatigues, led the psychophonic, anti-funk hate-in. Wave after no-wave backwashed over itself before calming for the last song, a quiet luvv ballad that regenerated into a piercing throbfist of violence. All the while "I love you" was forced out with stern affection. As menacing as a corned warf rat and as reassuring as Squeaky Fromme explaining why she *had* to kill. Spooky...

NYC's all-star house band, the Action Swingers, took the stage next. Pieces of Pussy Galore, Sonic Youth/Bewitched and the Unsane all make up this Frankenstein gear-pounder. With Bob Bert's relentless drumwork and Pete Shore's huge noise-patch bass (both new adds to the Swingers line-up), the biggest sticks in the Lower East Side found the *grind* they needed to back their *growl*. After hiking her skirt, bad ass Julia Cafritz led two songs that sounded like Hera-on-a-deathtrip, screamin' for the justice and satisfaction that she knew no man could provide. Her frustrations were released on her guitar, hammering chops that impaled Shore's bassfuzz.

Expecting mediocre live versions of their old material, I ended up seeing the best live show in recent memory, even with *all* the material being unfamiliar (look for a muddha of an lp in September!). Feel that booty-bustin' feedback hate groove... Catch 'em on tour this fall, cheese.



### Pegboy: Didjits: Jesus Lizard /CBGBs

After jumping subways and running five blocks, I made CBs just as Chi-town's Pegboy opened. Seems like the only thing I can ever fault these guys for is being so damn good that they *never* play long enough! Limited to an hour, they immediately stomped into their anthemic steroid popcore.



Racing behind ex-Naked Raygun guitarist John Haggerty, Pegboy wedged in as much new and old as they could; including both songs from their 7" and everything from *Three Chord Monte* (except what I wanted to hear- "My Youth"). Their new stuff, to be released on lp in September is every bit as potent, including a shredding instrumental. Keep an eye'n'ear out for it.

Haggerty's little (6'3" ??) brother fronts the foursome with strong pop vocals and humorous metal gestures on stage, backed by the rest of this hard-edge, short-hair band. One of the few around that sounds as clean live as on vinyl (add 500rpm + 100cc methamphetamine).

Second on the Touch & Go bill, the Didjits turned on the glam in an hour of high octane silliness. Sporting his mammoth-skin vest and peacenik shades, Rick Sims led the power chord parodies. For all the on-stage antics, fanboys weren't disappointed with the music; the hour performance included "White Trash", "Who's Ready to Get High" and "Weird Waxed Wired" from their last lp- as well as "Long Lone Ranger" and "Evel Knievel," both of which smoked the live versions on *Backstage Passout*. While the visual silliness of the Didjits is lost on vinyl, *Passout* is about the closest yule get to live... ah fuk, just go see 'em.



Closing the night in one of the wildest shows I've ever seen, the Jesus Lizard proved once again they can crawl with the slimiest. Vocal maniac David Yow spent more time off his feet in the crowd than on stage. As soon as he'd fight his way back on stage, some bastard would get a hold of him and pull him off again. Even Wm. Simms (ex-Rapeman) was more disturbing than usual. Not only did he stare pathologically at the front door, he spent some five minutes alone on stage whipping his bass with his forearm, beating it (and himself) mercilessly before throwing it down and walking off after the rest of the band.

Earlier, "Mouthbreather" started a brawl in the crowd as half of CBs started churning like a fucking meat grinder, throwing bodies everywhere. By the time "Killer McHann", "7vs. 8", and "Waxeater" had been survived, people were literally *kicking* each other into the pit-gone-soopernova. The Lizard just fed off the intensity, upping the flesh ante by playing three encores. I left panting, walking on my own and cursing my stupidity. Isn't that what it's all about, though?

# THE JESUS LIZARD

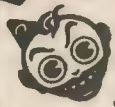
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because you can't be in two places at one time...

Wig, Honeymoon Killers, Volcano Suns, Ween, John S. Hall, Morrissey, Phranc, Codiene, Material Issue, American Music Club, Poster Children, Birdland, Venus Beads, Cynics, Unrest, Yo La Tengo, Swervedriver, Ned's Atomic Dustbin, Flat Duo Jets, Meat Puppets, Big Stick, Head of David, Hole, King Missile, Buzzcocks, Fishbone, Burning Spear, Skynyrd, Bastro, Love Child, Straightjacket Fits, Terminator X, Son of Bazerk, Chubb Rock, Shabba Ranks, Front Line Assembly, Cabaret Voltaire, Einsturzende Neubauten

...or why we're just losers.

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THE UK STUDENT ACTIVITIES BOARD PRESENTS:

# JESUS JONES

with special guest:

**NED'S  
ATOMIC  
DUSTBIN**

# SEPT 24

IN THE UK STUDENT CENTER

## BALLROOM

TICKETS ON SALE AT THE STUDENT CENTER TICKET OFFICE AND AT ALL TICKETMASTER OUTLETS



# WRFL FILM REVIEWS



## Brother George's Top 5 of 1991 (in no particular order)

- \* *Thelma & Louise*-- Tag line of the year: "Every woman will love it... every man's testicles will recede."
- \* *The Grifters*-- Now you don't even have to read to jump on the Jim Thompson bandwagon!
- \* *Silence of the Lambs*-- I saw it in Milwaukee and it cost me an arm and a leg (tee hee).
- \* *The Doors*-- A two-hour endorsement for habitual drug use that the MPAA was too stupid to pick up on, just because "Teen Beat" Morrison dies at the end.
- \* *Sleeping With the Enemy*-- From the "Gee, I wouldn't have signed to do this cheesy slasher film, if I'd known *Pretty Woman* was going to be so big" file. It sucks, but wasn't it great to see Julia Roberts get slapped around?

## Prof. Tread's Top Five

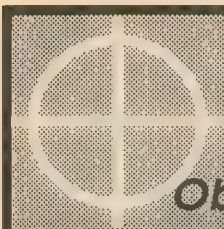
1. *The Silence of The Lambs*--Jonathan Demme's estrogen-heavy tale of cannibalism, transvestitism, and pop psychology brings the scenery-munching Tony Hopkins back into vogue. A must-see.
2. *Thelma & Louise*--Ridley Scott leaves the cyborgs behind and picks up the southwest theme in a estrogen-heavy (hey, is there some sort of theme going on here?) road movie in the vein of *Easy Rider*. See it even if you don't get to see Sarandon's breasts.
3. *New Jack City*--O.G. Ice-T wins the award as best rapper-cum-actor in this Craxploitationer and kudos to Mario Van Peebles for leaving most of Judd Nelson's scenes on the cutting room floor.
4. *Boys N' the Hood*--Beginner's luck? John Singleton pulls a hit out of his Raider's cap. Is Ice Cube as good as I think he could be? See it but carry your Glock.
5. *Madonna's Truth or Dare*--I'm a sucker for documentaries and this one is pure exploitation. I think I've created a new genre: HomoSexploitation! Make yourself watch it.

WRFL brings you the Film Cynics and Crypt T.V. every week at 1:45 PM Tuesday and 10:45 PM Sunday.









# COMIC REVIEWS

*Obscure comics you need to read & worship*

*"The more the linguini of promise is strained  
through the colander of trust, the more you  
see the holes..."* - God's Hammer

Well, here we go- we've got five subversive funny books for you, so without ado:

I'll be blunt. Check out J. Calafiore's Camelot Eternal from Caliber Press. What with the large number of Arthurian legends being put out recently, one would wonder whether it's worth the effort of looking at this new interpretation, but Calafiore's two previous works Progeny, a dark detective drama involving demonology, and at the other end of the spectrum, God's Hammer, a humorous dada science fiction adventure, both kick butt. But his Arthur saga shows that he is very familiar with the classic versions of the legend. By the time this rag sees the light of day, the series will be just about complete, but back issues are cheap and fairly easy to come by. Or read someone else's.

Calafiore has created a fantastic Camelot, one where instead of Arthur, Mordred, and most of the knights dying at the climatic battle, Arthur triumphed, and brought Mordred back to Camelot in chains. The story when proceeds to explore what could have happened. Calafiore's art is realistic, but then explode into horrible images and crunchy violence. And, according to Bill Widener, he draws great rocks.

Coming strong from MU press, is the Desert Peach by Donna Barr. Barr, co-conspirator on the now defunct Dreamery and well know illustrator of roleplaying games, has created a book about WWII forces in North Africa, specifically that of Erwin 'the Desert Fox' Rommel's younger brother. Who happens to be a screamer. Barr apparently is giving the reader two different, unusual views on WWII and war in general. Today the views of the women and the

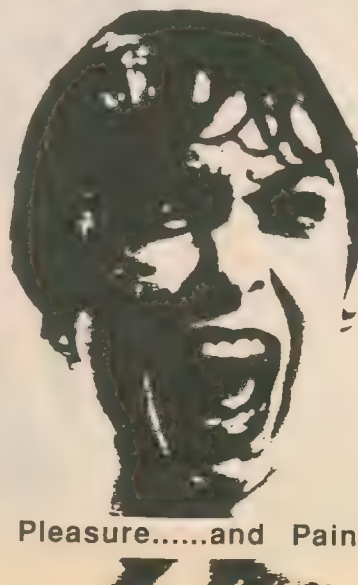
Germans don't seem to get much exposure from white male American historians.

Since the woman's view of war is rather difficult to come by (at least since Joan of Arc) Barr neatly has the Peach speak as a surrogate woman. While this sounds very contrived and PC, she is able to install in her characters a suprising amount of depth and humor. Even if you do not grok what Ms. Barr is selling, the book is still very entertaining. Her character the Peach is a rare being in comics: A charactor who is Homosexual, and not necessarily a 'Homosexual Character'. If you don't quite understand what I mean by that, go reread your back issues of Love and Rockets again.

Suprise Flash- Shadowalker has been resurrected. Few people probably remember it when it came out for one issue in 1988 from the ill fated independent Aircel. It was writ by Gordon Derry and drawed by Tom Grummett. It's story is sorta similar to that of the old War of the Worlds TV series. It is a pretty good effort (the first issue at least) and I am at least interested to see is it will pan out this time.

Jed "Non-Visine" McClure

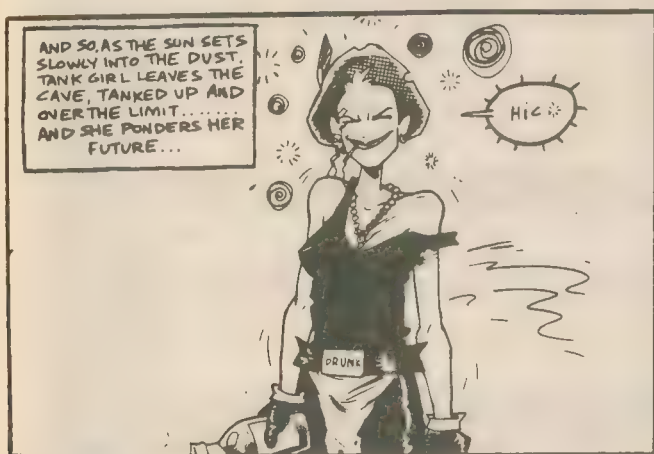
## WRFL 88.1



Pleasure.....and Pain.

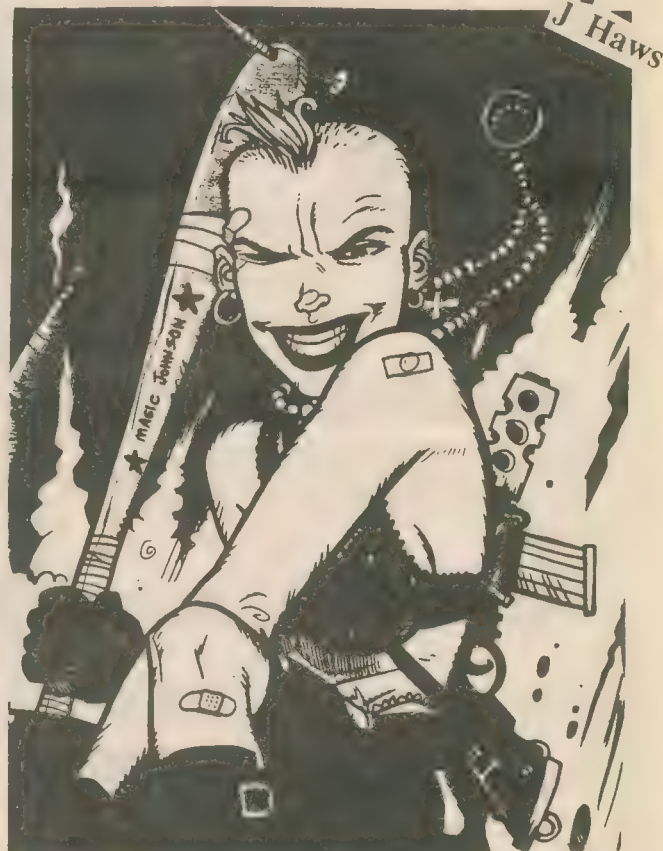
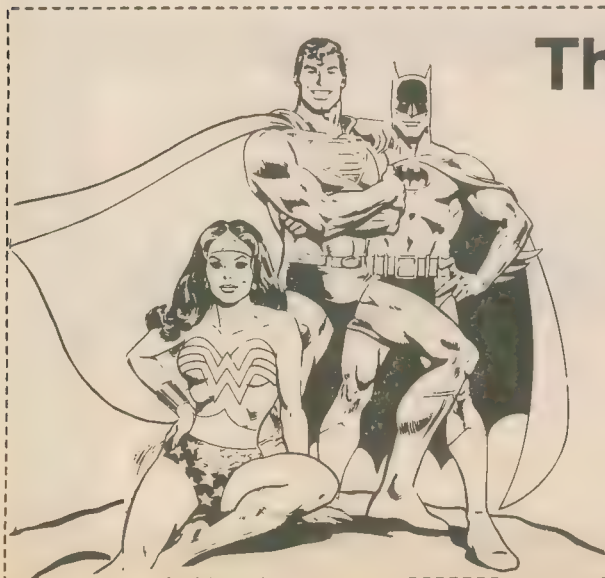


Well, now it's my turn, and Jed was so kind as to leave me the happy task of explaining to you why Dark Horse's Tank Girl is just plain a monster badass publication. Why? Well, I don't quite know. She likes the sound of explosions. She has a Chelsie and one of her weapon-of-the-day specials is a baseball bat with a nail through the end that says "Magic Johnson". She's Austrailian. I mean, Jamie Hewlett has come up with a mean babe here. The ninjas who attack her are wearing chucks. She makes a deal with the devil to get beer. She's (currently) sleeping with the leader of a kangaroo motorcycle gang. And her tanks. God, I won't even talk about her tanks. Just go get it and laugh yer butt off.



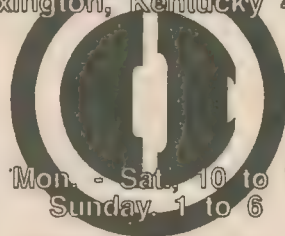
Okay, now just a little bit of space left to sell you on Mr. E - but that won't be hard. It's written by Neil Gaiman. See? I told you it wouldn't be hard. From the guy who did the Sandman and Books of Magic comes a killer continuation of the latter. Mr. E, a magician

who is blind but can see evil, not to mention travel through time, has been dumped off at the end of it. He will have to walk back a million billion years, but is saved by an evil manipulating bitch. You see, he is blind because his overly religious father punished him for looking at a nudie magazine when he was a kid. Daddy cut his eyes out with a spoon. Mr. E is not as one might put it, a stable guy. Great psychodrama. Get it. "C'mere and take your medicine, boy!"

J<sup>2</sup> Haws

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## Jeffrey Scott Holland's Consumer Guide to Compilation Albums of trashy old crap, Part Two.....

**ZYDECO** - Yeah! Nice rough-edged, distorted Cajun jammin'; all recorded between 1934-1962. Nice loud scrapin' washboards, the way I likes 'em. Cajun-flavored Blues (Clifton Chenier's "Clifton's Blues) and R&B ("They Call Me Good Rockin'" by Herbert Sam), plus plenty of uncategorizable squeakin' and tappin'. Check out Lightnin' Hopkins' boppin' solo organ number, too! If you've never been much of a zydeco fan, start here and think again. Available on Arhoolie.

### CAJUN VOL.1 : ABBEVILLE BREAKDOWN -

An admirable effort from Columbia's Legacy label; traditional Cajun/Creole recordings from 1929 to 1939, with innocuous little jigs from Amedee Breaux, Joe Falcon, and a bit too many (12) from the Abbey Boys Of Abbeville, who are a bit too screechy for my tastes. Five previously unreleased cuts, two of which are the Abbey Boys.

**BLACK MUSIC ORIGINALS (Vol.1)** - Swell stuff from the Sun Records files. Johnny London's great instrumental "Drivin' Slow", Rufus Thomas, Joe Hill Louis. Some duplication overlaps with Rhino's BLUE FLAMES collection, but not enough to matter. 22 kool kuts. Put out by the folks at Charly.

**BOTTLES, KNIVES & STEEL** - Blind Willie McTell, Charlie Patton, Son House, Blind Boy Fuller, Buddy Woods, Sylvester Weaver, Tampa Red, Barbecue Bob! A slide guitar enthusiast's squirt-pak! Another fine product from Legacy.

**STOMPIN'** - A fine series, hoppin' all over the map from R&B, R&R, straight Blues, Doo-Wop...Big names like Otis Rush, Howlin' Wolf, Otis Blackwell, Slim Harpo, and Lloyd Price, and virtual unknowns like Good-Rockin' Sammy T, Lue Cazz, and Lord Lebby. Hard to pick a favorite, but I b'leeve #3 is the rockin'est.

**TWENTY BLASTERS FROM BLIGHTY** - British import with buttfloads o' boppin'! Polecats, Switchblade, Nitros, Planet Rockers, Ronnie Dawson, Wigsville Spliffs, Jack & the Rippers, Tribal Bops, etc. Not a clunker in the whole damn thing. An incredible instrumental called "Squeaky" by Ronnie Dawson & the B-Men, An oddly Beatlesque piece from the Planet Rockers called "There'll Be No More Crying the Blues", A killer cover of "Rock Old Sputnik" by Boz & the Bozmen, "Dub Scratch Boogie" by Levi Dexter which, although singing about unity between hip-hop/dub and rockabilly, sadly does not try to unify them musically: the Polecats with a later version of "Little Pig", A song called "Born Bad" by a group of the same name.....the art just keeps on squirtin'. Very informative liner notes, too. Available on N.V. Records

**CHROME, SMOKE & FIRE** - The Big Daddy of all Hot-Rod compilations, handpicked from the personal collection of the great underground artist, Robert Williams, with killer examples of his art on the cover and on the limited-edition picture discs. This double-LP spans an awe-inspiring range of car-toons from Connie Jordan's "Hot Rod Boogie" (1946) to Big Stick's "Drag Racing" (1987). Detailed liner notes for each of the 43 songs. If you buy only one of the comps I review here, *buy this one.*

**PSYCHO SERENADE** - Cheese so viscous and sour it's nauseating. Insane novelty songs and weirdo B-sides from the past; a bit too much for one sitting, rather like eating an entire stale cheesecake. "Come With Me to the Casbah" by Ganimian & his Orientals, "The Riddler" by the Riddler (Can't tell if it's really Frank Gorshin or not), "The Evil Dope" by Phil Phillips, "Scree....Argh" by the Bobby Stantons....I can't go on. Sick Sick Sick.

### GREAT BLUES GUITARISTS:STRING DAZZLERS -

And boy, are they! The phenomenal Lonnie Johnson (my personal favorite Blues guitarist) gets five cuts, plus three from Sylvester Weaver (possibly my 2nd fave). Blind Willie McTell, Big Bill Broonzy, and Tampa Red also check in. Four previously unreleased tracks, including a surreal untitled piece about having a tapeworm.

**THE ROOTS OF ROBERT JOHNSON** - Sure, Robert Johnson was great, but like Elvis and Prince, his true talent was his tremendous ability to *imitate*, and borrow from many sources and stir them up together. This LP digs up some of these sources, such as Lonnie Johnson, who Robert is imitating in "Malted Milk" and "Drunken Hearted Man"; Casey Bill Weldon's "Go Ahead Buddy", which become R.J.'s "They're Red Hot". If you've only recently gotten into the Blues because of the Robert Johnson box set, let this be your stepping stone to even earlier, murkier, more primitive depths of Blues.

### RAUNCHY BUSINESS:HOT NUTS & LOLLYPOPS -

Legacy's entry in the Porn-Blues sweepstakes. Titles like "Banana in your Fruit Basket", "If It Don't Fit Don't Force it", and "Wipe it Off". Bo Carter, Lil Johnson, Barrel House Annie, etc. The best, um, piece here is undoubtedly the rare X-rated version of Lucille Bogan's "Shave 'em Dry", which necessitated the placement of a Parental Advisory sticker on the cover.

**DANGEROUS DOO-WOP** - An acquired taste, but gets better the more you drink. Not particularly dangerous, but good old doo-wop with all the fixin's. Usually padded out by 3 or 4 straight R&B pieces that are borderline doo-wop, I suppose, since they have backing vocals; I dunno... Anyhoo, lotsa swell vocal groups from the 40's and 50's; greasy enough to put in your hair.



**NEWS & THE BLUES** - Another Legacy collection of Blues, dating 1927-1953, with topical news-of-the-day themes, at least in the eyes of the people who selected the material for this package. I think they could have chosen a lot more newsworthy cuts than the ones they did, but these are still great songs. Though padded out with religious material from Blind Willie Johnson and Sister O.M. Terrell, it's still a hefty (20 tracks) collection of Blues commentary. Charlie Patton, Bessie Smith, Blind Boy Fuller, and an odd ode to Piggly-Wiggly stores by Lucille Bogan called "Groceries on the Shelf". Flawed but still essential stuff.

**MEMPHIS JAMBOREE** - Forget Chicago; Memphis is where it's at. Will Batts' "Highway 61 Blues", Memphis Minnie's "Drunken Barrelhouse Blues", Hattie Hart's "Coldest Stuff in Town"; all this and Furry Lewis too, plus the original Jug Stomper, Gus Cannon. One of the best Yazoo compilations.

**LEGENDS OF THE BLUES** - A good basic intro to early Blues, but necessary to longtime enthusiasts as well because there's nine previously unreleased cuts here, plus others that are damn hard to find, such as Son House's 1965 recording of "Death Letter". Among the legends here are Charley Patton, Blind Willie McTell, Muddy Waters, Peetie Wheatstraw, Leadbelly, Leroy Carr, and Mississippi John Hurt.

**SWING FOR A CRIME** - Talk about *wigged*. 18 off-off-beat intro toons mixing jazz with light R&R, and the cover says: "Most of these cuts would have made terrific thriller themes, man, even if they haven't, and I can easily prove it: just listen and imagine the cool ambience, the cold sweat of murder!" Well, by golly, he's right. Some of the cuts rock out too much for that ambience, however, like the Viscounts' "Nicotine" and the Originals' "The Whip". One of the most unusual compilations floating around out there.

**WRINKLES** - Great instrumental comp from the Chess archives, including Otis Spann, The Big 3 Trio, and a previously unreleased ultra-primitive rocker from Bo Diddley. Also includes Chuck Berry's bizarre cover of "How High The Moon". The CD has bonus tracks from the Megatons and Earl Brown.

**EAST COAST BLUES 1926-1935** - Five-star stuff!! Bo Weavil Jackson, Bayless Rose, Carl Martin, and two cuts from the amazing duo of Chicken Wilson & Skeeter Hinton, sizzling with extremely over-miked washboard clacking, and Blind Blake, king of the ragtime fingerpickers. One of Yazoo's finest.

**CRUISIN'** - Since I'm making the pretense of being comprehensive here (if not comprehensible), I'll mention these: you see 'em in oldies bins in every record store. There are two different brands, both series having a different year each issue (CRUISIN' 1957, etc.). The music on both versions is pure "duh" basic-as-basic gets oldies hits ("Teen Angel", "Sixteen Candles", "Get A Job", etc. ad nauseum), but the series with the comic-book style teen couple aging thru the years may be worthwhile for the vintage commercials wedged between the songs. The other series, whose covers depict cars & girls, has no redeeming value unless you just gotta have "Yakety Yak".

**ST. LOUIS BLUES: THE DEPRESSION** - Creative stuff from Henry Townshend, Charley Jordam, and Peetie Wheatstraw, among others. As with all Yazoo releases, the songs are quite extensively dissected in tiny-print liner notes on the back cover.

**DESPERATE ROCK & ROLL (Vol.13)** - Update!! Brand new one in this kool series!! The long hiatus between volumes gave 'em time to scrape up 16 all-killer no-filler tunes. The big news this time is Morty Marker's "Tear Down the House", a swingin' orgy of destruction with a message for us all.

**HARMONICA BLUES** - This one sends a lot of people running from the room cringing, which makes me love it even more. 14 harmonica blowouts from Chuck Darling, Jazz Gillum, Jaybird Coleman, Chicken & Skeeter, and the great Freeman Stowers with his "Railroad Blues". Excellent cover artwork by R.Crumb. For hardcore harmonica fans ONLY!

**PREACHIN' THE GOSPEL: HOLY BLUES** - Not my cup of tea by any measure, but still fascinating from historical and psychological perspectives. Despite the title, much of this stuff is not really Blues at all but merely primitive Black Gospel hymns. Some of it is really good, like Rev. Gary Davis' "Lord, I Wish I Could See" but the bulk of the material here is dense with biblical dogma, such as "The Bible's Right" by Sister O.M. Terrell, far too offensive to be entertaining, even in a campy way.

**LOOKEY-DOOKEY** - Is there no end to these trashy but slamin' R&B comps? This'n really rocks, with Piano Red, Bunker Hill, Guitar Crusher, Champion Jack Dupree, Bobby Long & his Satellites... Also Jerry McCain's own sequel to "Long Tall Sally" called "Run Uncle John", and Big Maybelle's "That's a Pretty Good Love", which I just found a 78 of in a junk store awhile back... cool stuff!

**JACKSON BLUES** - For some reason yet undetermined by modern science, the Blues of Jackson, Mississippi were just plain *odd*. Choppy, discordant rhythms, unusual structure, eclectic instrumentation (mandolins and violins were in, pianos, harmonicas and bottleneck slides were out). This'll give you a good taste of what it's all about if you thought all Mississippi Blues sounded like the Delta stuff. Willie Lofton's "Dark Road Blues" is one of the most savage 30's Blues songs I've ever heard; it begs to be covered by Hasil Adkins or Sexton Ming. Now available on CD from Yazoo!

**BLUE FLAMES: A SUN BLUES COLLECTION** - Good sampler of Sun stuff from Rhino. Jackie Brenston's pivotal "Rocket 88", Billy Emerson's "Red Hot", Little Junior's "Mystery Train", Rufus Thomas' "Bearcat"... B.B. King, Sleepy John Estes, and Howlin' Wolf, too!

**FAT! FAT! FAT!** - Oomph! A concept LP dedicated to *fat*! Like the cover sez, "18 blubberin' boppers". A mixture of 50's toons, bluesy, jazzy, 'n' rockin'. The quality of selections is iffy considerin' the subject matter was the important thing to the compilers, but all in all a rockin', albeit silly, good time.



**MEXICAN RUMBLE & PSYCH-OUT SOUTH OF THE BORDER** - Yep, that's the whole title. This is damn near impossible to find anymore so if you see it anywhere, grab it - you may never get a second chance. And that would be a tragedy, because these 50's/60's Mexican garage bands really tear shit up. Where, oh where are Los Sinners and Los Rockin' Devils today?? For some inexplicable reason, a Paul Revere & the Raiders rarity is tacked on the end of the LP, too: a promo record for a custom-made "Raider Coach"....

**ANGEL DUST: MUSIC FOR MOVIE BIKERS** - Y'know, there's a missing link between everything if you search hard enough, and the missing link between Hot-Rod music and Sludge-Psychedelia is Biker Music. Of course, *real* gang-bikers in the 60's probably didn't listen to this stuff very much, but that's part of the appeal. As Steve Albini says in the liner notes: "Does it really matter that a sadistic speedfreak anthem like 'Come to Satan' was written by a failed jinglesmith of some 50 years? Of Course Not."

**SURF'S UP!** - Thanks to the Aaron Lee archive for turning me on to this'n. A 1963 intro-surf sampler on Reprise records, including surf-standard covers by the Surfaris, the Soul Kings, the Coast Continentals, etc. The Biscaynes do an OK version of "Church Key" without the spoken interjections, and Neal Nissenson turns in a flipped-out quirky thing called "Intoxica". Comes with ludicrous glossary of "Surfing Lingo", and liner notes by some clueless gimp suggesting kids nationwide should take up surfing and the nearest ocean, lake, or river. Somehow I just can't see myself surfing down the Kentucky River...

**ROCK & ROLL VS. RHYTHM & BLUES** - Yeah!! What they don't tell you on the cover is that they're all instrumentals, which pleased me just fine, yessiree. It's a toss-up who wins the battle; everything here rules for miles. The R&B side is heavy-duty rockin' slabs from Johnny Otis, Ike Turner, the Pinetoppers, etc. while the R&R side leans towards twangy-guitar fests like Ward Darby, the Virtues, and the Raymarks. Highly recommended to one and all!!

**AUTHENTIC R&B** - 16 big ones! Lightnin' Slim's "I'm Evil", Slim Harpo's "Got Love if You Want It" and "I'm A King Bee", Whispering Smith's "Mean Woman Blues"...plus Lazy Lester, Leroy Washington, Jimmy Anderson, and Silas Hogan. On the spurious "Tasty" label, this is a reissue of an early 60's British compilation of 50's stuff from the Excello archives.

**BLACK ROCK & ROLL/SAVAGE KICK (Vol.1-5)** - Changed its name after Vol.2. All raucous, gravelly, swingin', lean, mean R&B/R&R. An absolute must in retro-primitive squawkin'. Such luminaries as Lightnin' Hopkins, Screamin' Joe Neal, Icky Renrut (Ike Turner pseudonym), Bunker Hill, Pigmeat Markham, Joe Tex, Guitar Crusher, Wynona Carr, Isley Brothers, Big Bill Broonzy, and Big Daddy!

**THE REAL R&B** - Same deal as AUTHENTIC R&B. Slim Harpo, Leon Austin, Lonesome Sundown, Earl Gaines, Arthur Gunter, Lightnin' Slim, Silas Hogan.

**BLOOD ON THE CATS** - Urrmrgrrgh. British punkabilly collection, with notorious cat-getting-splattered cover art. Most of the stuff here is very borderline rockabilly, and some of it isn't even close. There are some tender vittles here, like Stingrays, Outcats, and Panther Burns, but still not worth the dough you be shellin' on this import.

**JOE COLEMAN'S INFERNAL MACHINE** - If you're not familiar with Joe Coleman, watch out for the booklet that comes inside this baby. The cover painting is by far one of his *least* offensive works. Joe chose some of his favorite murder songs for side one, like Eddie Noack's classic "Psycho", Bessie Smith's "Electric Chair", and Red River Dave's "California Hippy Murders". Side two is Steel Tips, Joe's band in the 70s. Proceed with Caution!

**REVENGE OF THE KILLER PUSSIES** - Well. It's a sequel to BLOOD ON THE CATS, just what we need. This'n still suffers from an excess of borderline cuts, but it's still much, much, meatier than it's predecessor. Guana Batz, Milkshakes, Meteors, Blubbery Hell Bellies, Turnpike Cruisers, etc. This one's worth the green, says I. On tasty Red-and-white marbled vinyl.

**ROCK THIS TOWN** - Yeeeaarrghhhh!!! Leave it to Rhino! Massive double set of Rockabilly, up to the present day (well, almost). All the big cats, plus Sonnee West, Jimmy Lloyd, Billy Riley, Billy Swan, Jack Scott, Ronnie Dee, Commander Cody and Tex Rubinowitz! Even has the Blasters and Stray Cats. Volume 2 includes liner notes from Cub Koda. A ultra-hip package, with more volumes on the way, I hear tell...

**WAIL ON THE BEACH!** - Actually more Hot-rod than Surf; quality goods like "Full Blown caddy" by the Emerald City Bandits, "Go Mustang" by the Triptides, "Trophy Run" by Bob Moore....16 slammin' songs and not a bummer in the bunch.

**RHYTHM 'N' BLUES (Vol.1,2)** - Yet anudda R&B slop series. Vol.1 is more bare-bones rockin' while Vol.2 is more jazzy stuff. Hard to say which is superior but Vol.2 has an x-cellent version of "When the Saints go Marching In" which validates the entire purchase. Vol.1 has the mighty H.Bomb Ferguson, though....Hell, you're gonna buy 'em both anyway, aren't ya?

Out of space again? Oh well, more next ish. We'll be looking at PUNK, from all decades, plus more Blues/R&B, and, of course, more rockabilly. A quick overview/plug on the blues stuff: the best reissue label for 1920-1950 blues 78's is Yazoo; grab any of their releases and it'll be fantastic. The best label for field recordings, live jams, and 60's "rediscovery" recordings is Arhoolie. Send love letters, death threats, and nude photos to: Jeffrey Scott Holland, P.O.Box 5068, Richmond, KY, 40475. Listen to my show on WRFL Tuesdays 3-5pm.



ETERNAL HEAVENS AGAIN TO FEEL ONCE MORE IN

YEARND TO BURST THE FOLDED GLOOM TO BARE THE

IN PLACID AWE THE STRONG IMAGINATION ROLLS A SPHERE OF STARS

ABOUT MY SOUL

EVERY  
FRIDAY  
with  
the  
CAPTAIN  
AND  
MARY  
JANE  
11pm  
until  
2am

PLEASURES



# **HARDCORE REPORT** PAT THIELGES

## **Citizen's Arrest** **Colossus LP** **Wardance Records**

Ain't it a pity how good things come to an end far too soon? Citizen's Arrest are one of those good things; their debut 7" was only released a year ago and now comes Colossus, their final LP. Oh well, at least the band went out with a big bang and not a fizzler. This album is a tad slower than the ep in places but still packs beaucoup power. Some of the stand out songs are "Utopia", "Activite", and the real grinder "Through the Mist". Check this album out and I guarantee you won't be dissappointed. Keep and eye out for the band **Hell No** featuring ex-members of Citizen's Arrest.

## **Concrete Sox** **Lunched Out 7"** **Desperate Attempt Records**

Now this is what all live recordings should sound like. The sound is clear and it captures Concrete Sox' most excellent material live in Holland. The packaging is also great, including lyrics and some great anti-nazi skinhead artwork. This is the second vinyl release from Louisville's Desperate Attempt Records so check it out!

## **Filth/Blatz** **Shit Split LP** **Lookout Records**

Finally captured together on vinyl both of the San Fransisco Bay Area's "Punk as Fuck" bands. For both the bands the sound is tortured and very rough on virgin ears. The Filth side is all new material including the truly great song "The List" which is about people selling out the punk scene. The Blatz side features a few tunes off of their debut 7" plus their own version of the Fear classic "I Don't Care About You". Warning: **The makers of this album are not liable for outbreaks of punkrockedness caused by this LP.**

## **GO!** **Why Suffer? 7"** **Forefront Records**

GO! from New York City are now broken up but they have left us their last EP "Why Suffer". For those who have never heard GO! just cross the vocal style of MDC and the wit of Sticky plus the political awareness of Dead Kennedys or A.P.P.L.E. The band is lead by ABC-NO-RIO mastermind Mike Bullshit plus a great line of New York's best. Lyrics deal with gay rights, macho hardcore bullshit, and watching the New York Giants training camp.

## **Various Artists** **S.I. One 7"** **S.I. Records**

This is a great sampler of some of the newest and best anarchist bands. It features Media Children, Holocaust, Unauthorized from California, and Social Insecurity from Ohio. The packaging is very much like the "poster bags" made famous by bands like Crass and Conflict. It features plenty of lyrics, artwork, and literature. Looking forward to more releases from this new Ohio label.

## **Disrupt/Destroy** **Split 7"** **Adversity Records**

This single was a dream come true fore me: count 'em, two of the best stenchcore bands on one slab of wax! From Massachusetts come Disrupt who screech and sqawk about such dangers as the police and McDonand's "Eat Shit". Destroy coming from Minneapolis are equally powerful; most of Destroy's material was released on earlier demos, such as "Yuppie Die" and "Defiance". Of course I would suggest you get this; the crustiest slab of wax on earth. Be looking out for EP's by both of the above bands which have been recently released.



**Undermine**  
**My Wire 7"**  
**Self Destruct Records**

To all of those present at the Undermine show here in Lexington, I don't need to describe how good this band is. To those of you who have never heard of Undermine, you are missing out in a big way. This record is the shit, bay-bee! Four extremely high powered hardcore tunes. To quote the singer: "We're not just going through the motions!" 'Nuff said.

**Extreme Noise Terror**  
**Live 7"**  
**Chrust Records**

Ever stuck your head in a blender? No? Well after you listen to this record you'll know what it's like. Excellent live, non-bootleg-quality recording of ENT from 1989. The record comes with lyrics and an essay on vegetarianism. For those of you who don't know ENT, they are one of the first "stench core" bands from England. Musically akin to Discharge or Icons of Filth but with dual vocals. ENT should be touring the U.S. soon.

**Unamused**  
**Red, White, and Brainwashed 7"**

The Portland Oregon Punk scene has chalked up another excellent band. Unamused can be compared to many English A bands like Crass or the Subhumans. Very well thought out lyrics dealing with peace (pro) and religion (anti). Musical delivery is 100% high adrenaline. Killer packaging as well. Produced by Slayer Hippy from Poison Idea

**Deprived**  
**Reject the Illusion... Class War Now!**  
**Resistance Records**

The Deprived are another Portland Oregon band with a definite early 80's British Punk influence. Lyrics deal with the Gulf War and police power. Great "conflict"-like musical approach. An excellent follow up to their 1989 "Resistance" 7". I don't mean to sound silly, but this band uses "fuck" more than any other band I know. Fucking great fucking record any fucking way!

**Rorschach**  
**Needlepack 7"**  
**Wardance Records**

Great release from a New, New Jersey hardcore band. Music is very HEAVY a la "Neurosis" or "Asbestos Death". Very painful lyrics with songs like "Bone Marrow Biopsy" or "Laryngitis". Check out the new Rorschach/Neanderthal split 7". Now excuse me while I get a forklift to get this disc off of my turntable.

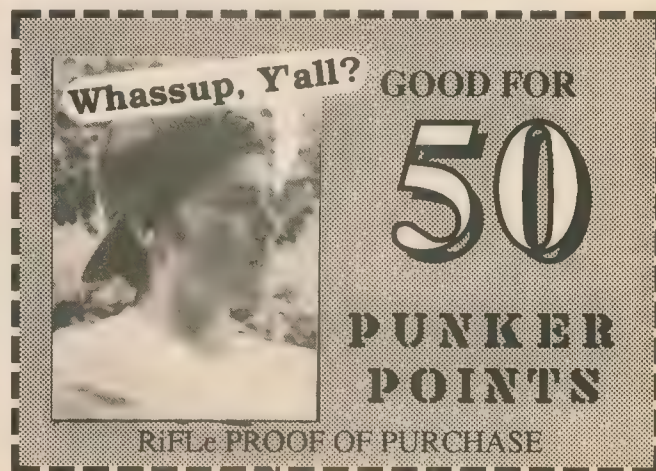
**Misery**  
**Production Thru Destruction LP**  
**Intellectual Convulsion**

Great powerful grind from Minneapolis' own Misery. Eleven songs in all of this import only LP, a few previously released tunes with a new twist... (ie.. "Born, Fed, Slaughtered.") Lyrics deal with the fear of war, animal liberation, and plain gloom and doom. For everyone into the slow metallic stuff.

**Endpoint/Sunspring**  
**Split 7"**  
**Slamdeck/Scramdown**

An excellent mixture of two great Louisville bands on one plate. Endpoint doing two really powerful hardcore tunes with great heartfelt lyrics, and Sunspring on the other side with three twisted, start/stop punk tunes. Both bands are great live and highly recommended. Limited edition pressing on this so start scrambling.

**See ya around, freaks.**



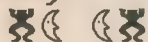
Can you find what's wrong with this picture?



### MARY JANE'S MENU

(Prime Picks From the PsycheDelicatessen)

Hey all you ghouls and groovies! It's time once again for me to divulge my most secret recipies from the Psychedelicatessen. Here's a quick shopping list of some tripped-out treats for the ears. Bon voyage, and don't forget to feed your head at the 'Delil!



yer pal, Mary Jane

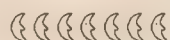
### MUSIC FROM THE GALAXIES--Dr. Fiorella Terenzi:

So you want a real extragalactic trip? Here's your ticket. Dr. Terenzi is an astronomer and musician. She's taken radio transmissions from space which are beyond the capacity of the human ear, and converted them numerically into sounds that vibrate within human hearing range. In other words, you can now listen to a galaxy too far away to even be seen. To call this album mind-blowing would be an understatement. Ethereal, beautiful, primal, and amazing, this release on Island Records is the stuff of my wildest space-pirating dreams. It's literally like floating through interstellar space. Turn out your lights, lie down and get ready to travel like a photon wave....



### TRAGIC MAGIC--Black Sun Ensemble:

A quiet, dreamy piece of sitar heaven is what the Ensemble has in store for you on this disc. It's all instrumental, so there's nothing to spoil the trance-like state of oblivion you'll experience as your mind turns to purple smoke. The first side is a live-in-concert performance of previously recorded Black Sun material. The second side, legend has it, was recorded live in the studio after the band dropped acid. Whether or not that's true, the result is indeed a magic carpet ride to places you've never heard before. Go ahead and experience a little aural Eastern mysticism. Enlitenen your ears.



### ALL THAT NOISE--The Darkside

The Darkside is an appropriate name for a band that celebrates the least-travelled paths of pop music. Don't be surprised to hear Byrds and Hendrix influences all over this record, along with shades of the Velvet Underground. Remember that period where psychedelic and funk music weren't so far apart? This album is a veritable consummation of that cut-short courtship. Don't look for a big beat, though. A funky, freaky feel permeates "All That Noise", but it has enough wahwah and atmosphere to test acid on my litmus. Indulge yourself, soul finger.



### YERSELF IS STEAM--Mercury Rev:

Slip into an acid bath and soak up the atmosphere for a while. It's weird, it's wild, and it seems to emanate from a world that exists inside the fog banks of our own. Listen to the "Very Sleepy Rivers" moan and join in the "Sweet Oddysee of a Cancer Cell to the Center of Yer Heart." This album will swirl yer mind.





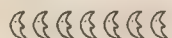
### DIGITARIA--THE ANTI-GROUP:

The Anti-Group are quite a cipher; It's hard to decide exactly what category to put them in. In fact, since they're the anti-group, let's say they're also anti-definable. Atmospheric, tribal, primitive, and sinister, Digitaria seems to have little to do with the digital age. Or any age. Dance in the ancient forests with the first gods, slink through London alleys with a psychopathic killer, and listen to the moan and groan of strange beings. Surrender to the cruel beauty of this bestial album.



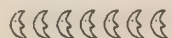
### SMASHING ORANGE--SMASHING ORANGE:

So you wanna talk wall of fuzz? Gorgeous, deep, lovely vocals embedded in a pit of molten sound? This album throbs and hums, with wildly careening guitars, deep dark bass thumps, and sweetly soaring vocals. My favorites on this one would have to be the moody, reverberating "My Deranged Heart" and "Strange Young Girls," a cover of a Mamas and the Papas tune about young ladies seeking acid on the Strip. Unrepentant, beautiful noise.



### WOLF FLOW/THE PEEL SESSIONS--LOOP:

A double EP set of nine gems spanning Loop's career from first album to the latest. The sound is pristine, the delivery is fantastic. Yes, Loop CAN duplicate that sound live, and they are as creative and amazing on all these tracks as they were on the originals. This is a Peel Sessions not to miss, and you need it whether you're just getting acquainted with Loop or you've been a fan for years. As another Loop-related note, their first two albums, "Heaven's End" and "World in Your Eyes" have just been re-released on cd.



peace!  
M.J.

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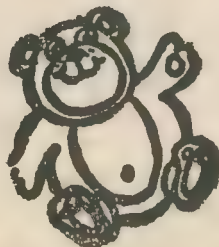
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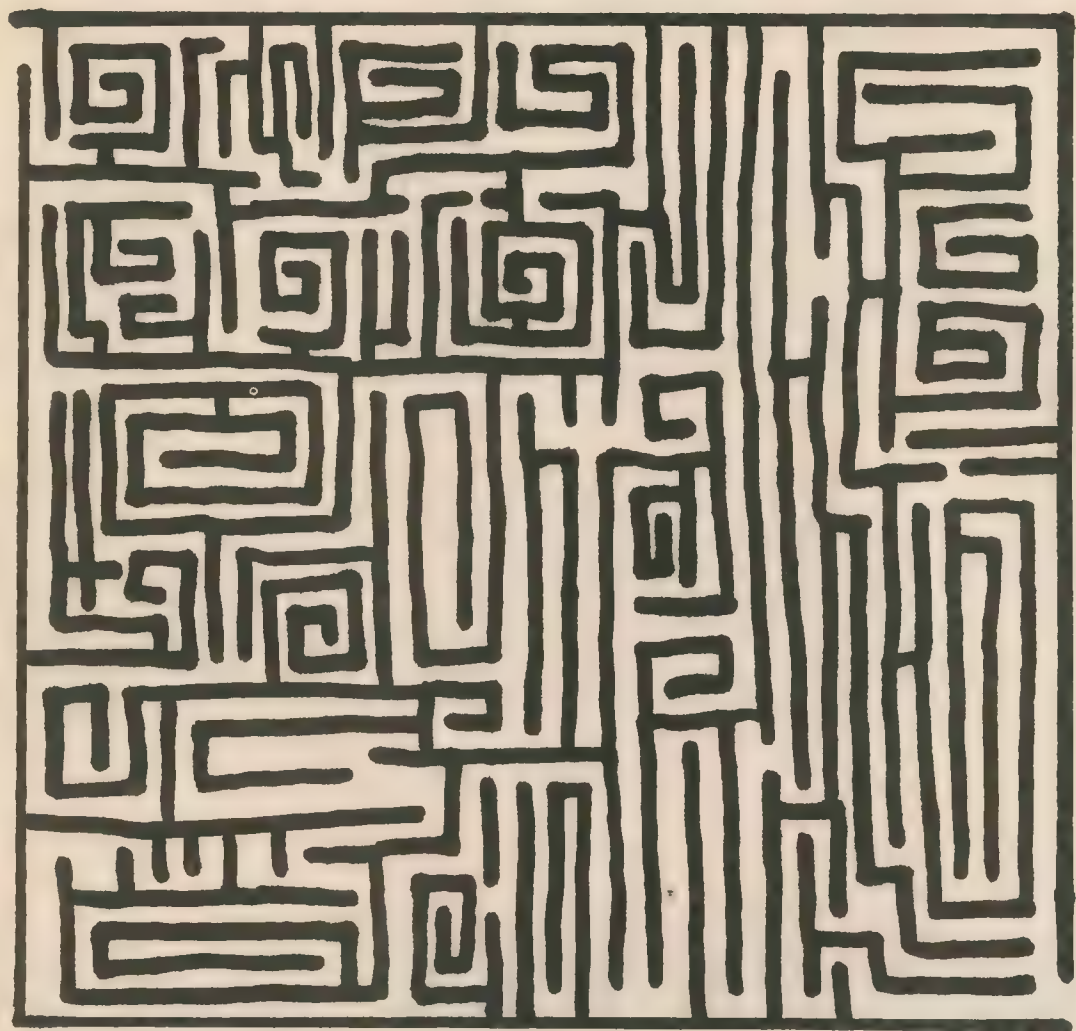
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# THE WRFL FUN PAGES:



MAZES BY

HAP HOULIHAN



A-MAZE

YOURSELF

START  
HERE



END  
HERE

and

TODD HIETT



Hidden horizontally, diagonally, upside-down and backwards in this puzzle are the names of 15 hot alternative bands being played on WRFL. Here are some clues:

This group found reality in the surroundings of a boneyard.

This group has a way-cool way to salvation.

Saturday's the day for this magic number.

Their latest EP is building high on the popularity of bossanova.

If you set sail with these guys, watch out for nachos overboard.

This classic metal band did a song about a long-lived cartoon punk band.

This superstitious lady is friends with Robert Smith and other Creatures.

These loose babes from Boston revived a Grassroots song this summer.

These Seattle noise boys deserve whatever fudge they find.

Rushing to the top of college charts everywhere, they did the first song ever played on WRFL.

Our definition of terrific rap stylings.

It's not too soon for this Texas group.

Son of Tyrannosaurus Rex, perhaps???

At least their mind is green.

Another metal band, these guys brought the noise back this summer.

Happy hunting!

THE FUN PAGES CONTINUED PUZZLE BY TODD & MARY JANE



# help bart ride THE Horse!

1: BART GETS  
BUSTED!



2: BART  
SCORES SOME  
COFFEE-MATE!



4:  
BART  
GETS A  
LITTLE TOO  
MUCH JUNK!

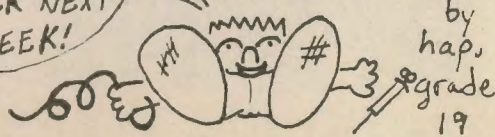


5: BART COPS  
SOME BAD SMACK!



way  
To go!

THANKS, MAN.  
I'LL GET YOU  
BACK NEXT  
WEEK!



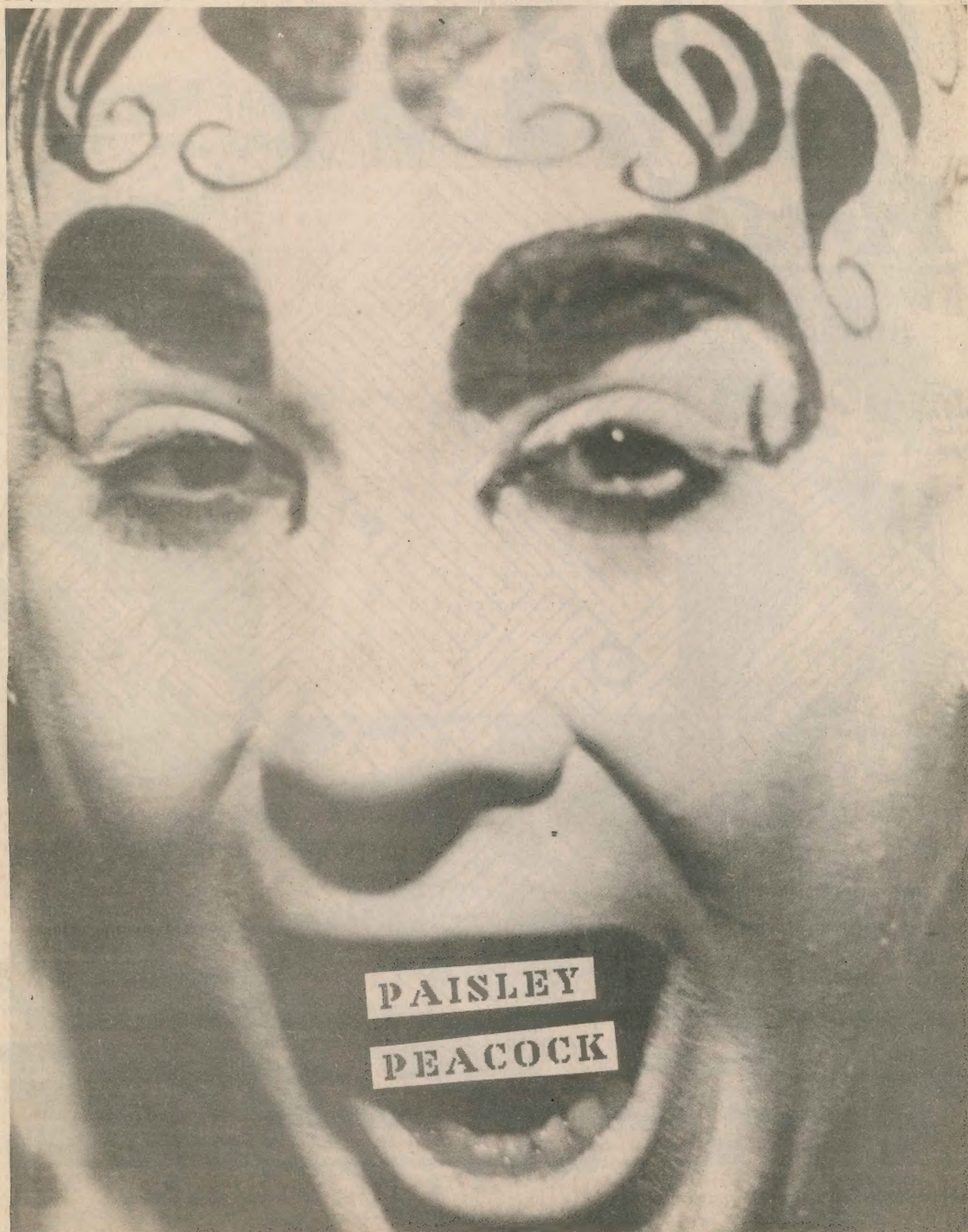
3: BART GETS OFF'D  
BY RIVAL GANG!!



by  
hap  
grade  
19



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